VOGUE

60c
SEPTEMBER 1

American fashion:
20 leading questions...
Vogue's
20 new answers

Paris Fashion
report:
First pictures

Special Fashions in Living
Feature: "THE SPACEMAKERS"





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continental elegance

. . . Princess Kyra Troubetzkoy, one of the best-dressed women in Paris, is photographed while playing favorites at the Lopez-Schuman stables at Maisons-Laffitte, Paris. Her Lilli Ann suit, also a favorite, is in Blin and Blin magnificent fur and wool fabric . . . vicuna, blue, red, black . . . about 125 dollars . . . also in Blin and Blin tailleur broadcloth . . . about 100 dollars

LILLI ann

PARIS/SAN FRANCISCO

photographed in Paris at Maisons-Laffitte by Gene Fenn

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VOGUE

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There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

SEPTEMBER 1, 1958

COVER

The "how bright can you get?" question answered here without a quibble.
Bright-red dress and jacket (suit news, this): soft red-dyed nutria toque; Wear-With-All Red—an apt lipstick, by Helena Rubinstein.
David Crystal wool suit; about $75.
Bergdorf Goodman; Julius Garfinckel; Montaldo's; Rich's; Halle Bros.; Hudson's; Blum's, Chicago; Neiman-Marcus; I. Magnin; and shops listed on page 177.
Emme hat. Chamois-coloured Kislav gloves.
Jewels: Van Cleef & Arpels.
Screen, by Schliemann Borgos.



HENRY CLARKE

AMERICAN FASHIONS

179 Vogue's eye view of 20 leading questions in American fashion
181 Vogue's 20 answers: What's new to wear in the U.S.A.
181 The return of the furred suit
182 Colour coming in: 5 new ways to wear it
186 Night looks: the yellow theatre suit; three new evening dresses
190 The tunic smock; the smock greatcoat
192 The broadtail bubble coat; the stone marten revival
194 The new suit-year: 7 ways it shapes up
204 The case for the black dress
205 The violet hat
206 The glitter and the gleam: new jewels; Directoire mink coat
232 The shoestring stole; the new wool dresses
234 Roseberry pink: new dress colour
246 Vogue Patterns: 4 dress shapes
248 The new dress-and-jacket activity

PARIS FASHIONS—SEPTEMBER 1 REPORT

210-231 First pictures of the new French clothes

FEATURES • ARTICLES • PEOPLE

200 People Are Talking About . . .
202 "Good Fortune, Signora." A story by Herbert Kubly
208 "When You Lunch with the Emperor." By Ludwig Bemelmans
236 Gossipy Memo on Travel

FASHIONS IN LIVING

236 15th-century spacemaking: trompe l'oeil
238 The beginning of a series of spacemaking ideas
240 20th-century spacemaker
244 "Good Food, Special and Italian." By Elizabeth David

BEAUTY

82 Discoveries in beauty
207 The gleam lipsticks

DEPARTMENTS

170 Shop Hound
174 Vogue's Travelog
176 Vogue's School Directory

The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.



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LOUISE DAHL-WOLFE



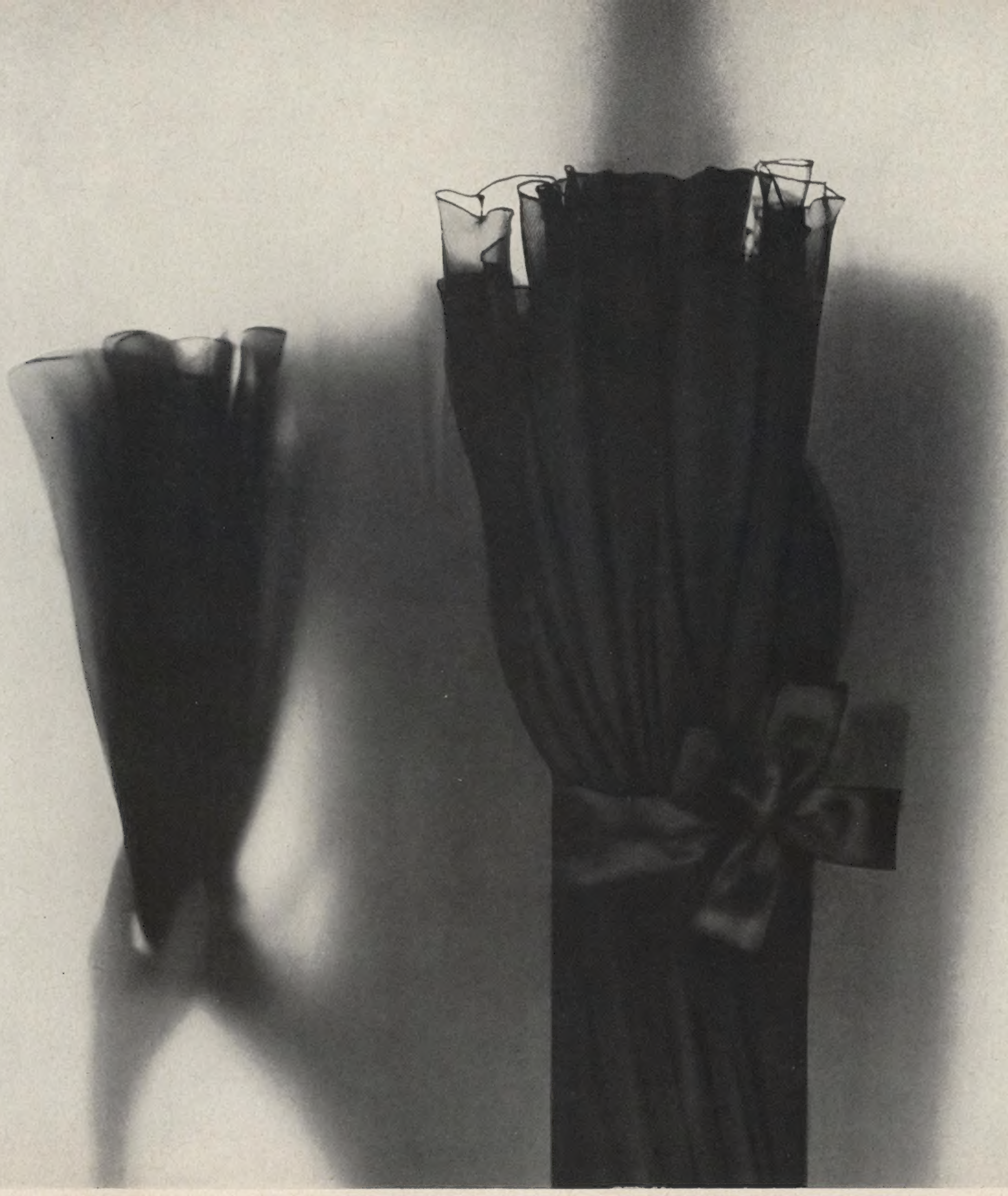
BONWIT TELLER

Tunic and Torso...

wonderful fall costume by Ben Reig. The dress a shaft, square-necked and short-sleeved, with pleated flounce. The jacket low and double-breasted. Black imported wool.

Designer Dresses

Blumenfeld



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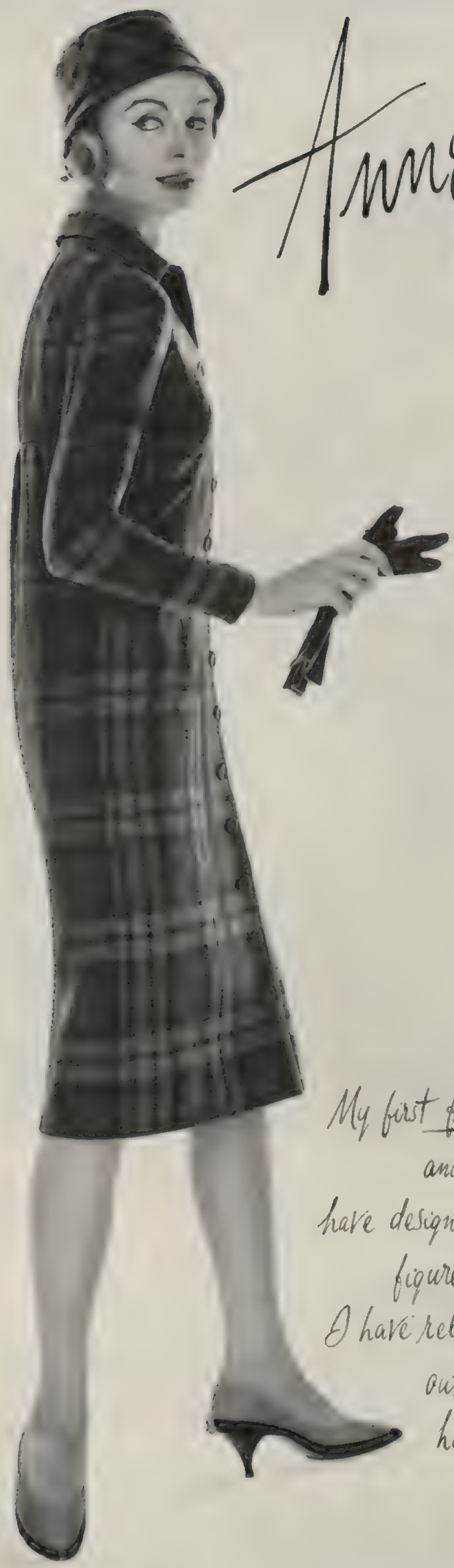
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ALEXANI

Alexandra de Marbeau

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Handbag by Susan Gail

JULIUS GARFINCKEL & CO.

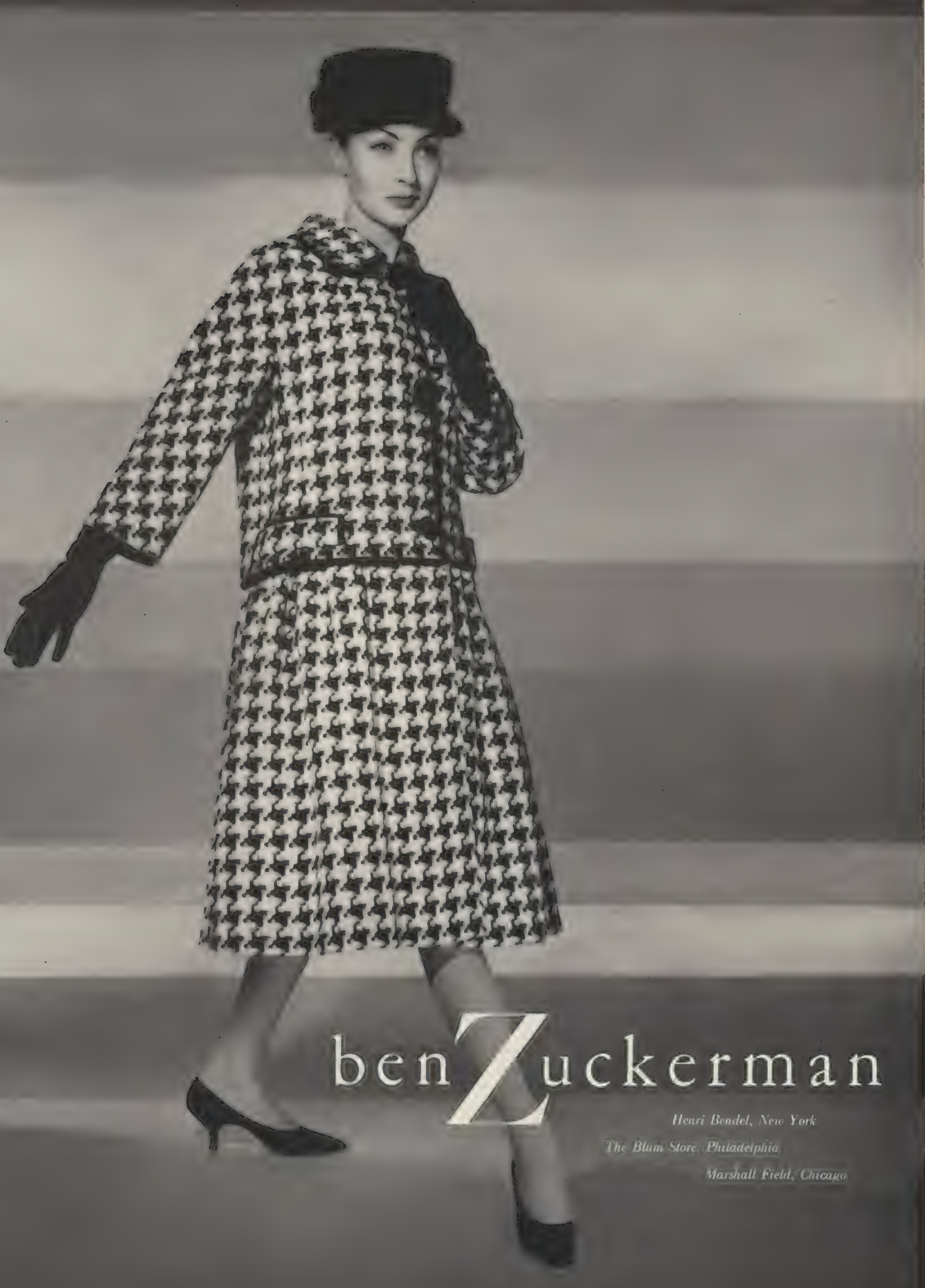
IN THE NATION'S CAPITAL

CHRYSALIS SHAPING... BEN ZUCKERMAN'S APPROACH TO THE FALL SEASON IN FRENCH WORSTED TWEED. 235.00.

DERUJINSKY.

IN NEW YORK AT DE PINNA




benZuckerman
Henri Bendel, New York
The Blum Store, Philadelphia
Marshall Field, Chicago



Hunt...for the best



Seymour Fox shapes a new parachute coat in Strong, Hewat's bubbly wool tweed. A magnificent fabric that typifies America's expert craftsmanship—it makes the most of wool's natural richness.



Sloat chooses Strong, Hewat's bold dimensional plaid tweed of pure wool for bright dress-up separates. Wool's elegance is making this year's biggest news in fashion for after-five.

Red Wools Light up City Skies

Brilliant new horizons by Strong, Hewat

Mixing color with textural excitement . . . Strong, Hewat puts a brilliant new fashion in orbit. Red wool tweeds! Young . . . alive . . . and ready to whirl.

Honors go to wool for the rich dimensional textures of this year's newest fabrics . . . the vitality that keeps them lofty and lovely . . . the radiance of color that sets the city aglow.

Only the beauty of wool and the creative genius of our fine American mills could bring us fashions like these.

Available at fine stores everywhere.
For further information write Silas Rieger Company
112 West 34th Street, NYC 1.

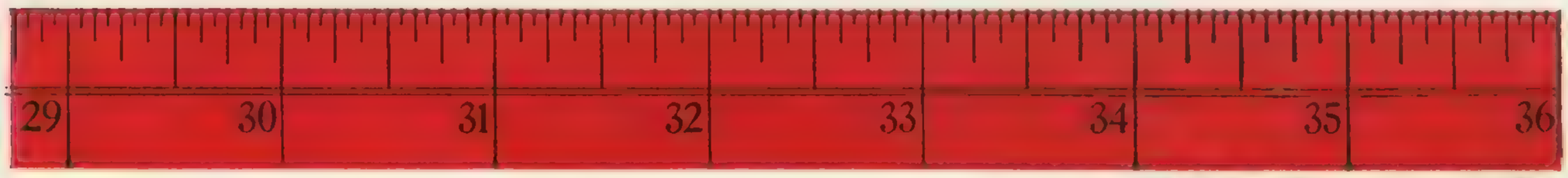
HATS BY LILLY DACHÉ
JEWELRY BY KRAMER
GLOVES BY KISLAV



Sold exclusively through Silas Rieger Company,
112 West 34th Street, NYC 1.



Dick Dumas for P.R.L. designs a high-rise suit in Strong, Hewat's new monotone ribbed wool tweed.
Only pure wool can give you such depth and clarity of color . . . wrap you in this blaze of glory.



nothing measures up to Wool

Sponsored with
American Sheep Producers Council



From nature's own elements, come these turquoise colored stones created by the chemical skill of man.

Necklace, bracelet, earrings or pin in silver colored or gold colored settings. Each, $2 plus tax. At Lisner stores everywhere.

All designs copyright 1958 D. **Lisner** *& Co., 393 Fifth Avenue, New York*

LIVING IN A SUITCASE! Unpackable by Kimberly. . . the jumper ensemble newly interpreted in softest wool to take the whole world in its stride. Above $45. Higher in the West. B. Altman & Co. • I. Magnin Co. • Marshall Field & Co.



Kimberly

KNITTED FASHIONS
1410 BROADWAY, NEW YORK CITY

RAWLINGS



A new touch, with the soufflé knit of 80% "Orlon"* acrylic fiber and 20% silk—so light, so soft, it seems spun of heather and mist. Yet here, thanks to "Orlon", is a knit with a will of its own. Shape remains constant. Pleats are captive. And wrinkles seldom a worry. By Donald Brooks of Hedges, Ltd. In singed orange and dill green. Sizes 8-16. About $75. At Lord & Taylor; Julius Garfinckel & Co.; Stix, Baer & Fuller; Goldring's; Ransohoffs; J. W. Robinson; Harzfeld's; Jenny Co.; Nan Duskin; Goldwaters.

*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC OR DRESS SHOWN. JEWELRY BY ALBERT WEISS.

FREDRICA† designs . . . in CERULEAN* brand, EMBA* natural blue mutation mink



Hat—Emme Jewels—Cartier Virginia Thoren

*Trade-mark MUTATION MINK BREEDERS ASSOCIATION

†Only Fredrica in all the world spins the alluring cocoon of CERULEAN* brand, EMBA* natural blue mutation mink—so ingeniously created in the rare father to son tradition. Direct your inquiries to: FREDRICA, 345 SEVENTH AVE., NEW YORK 1, N.Y.

look extravagant in the new nylon blouses

Now nylon blouses make you look (and *feel*) as if you were rolling in money! Heavenly tricots . . . some so sheer, they *float*. Marvelous weaves . . . chiffons, georgettes, even cloth-of-gold. Blouses so rich, they're not just part of a suit, they're a fashion all by themselves. (Yet they're *born* to be washed!)

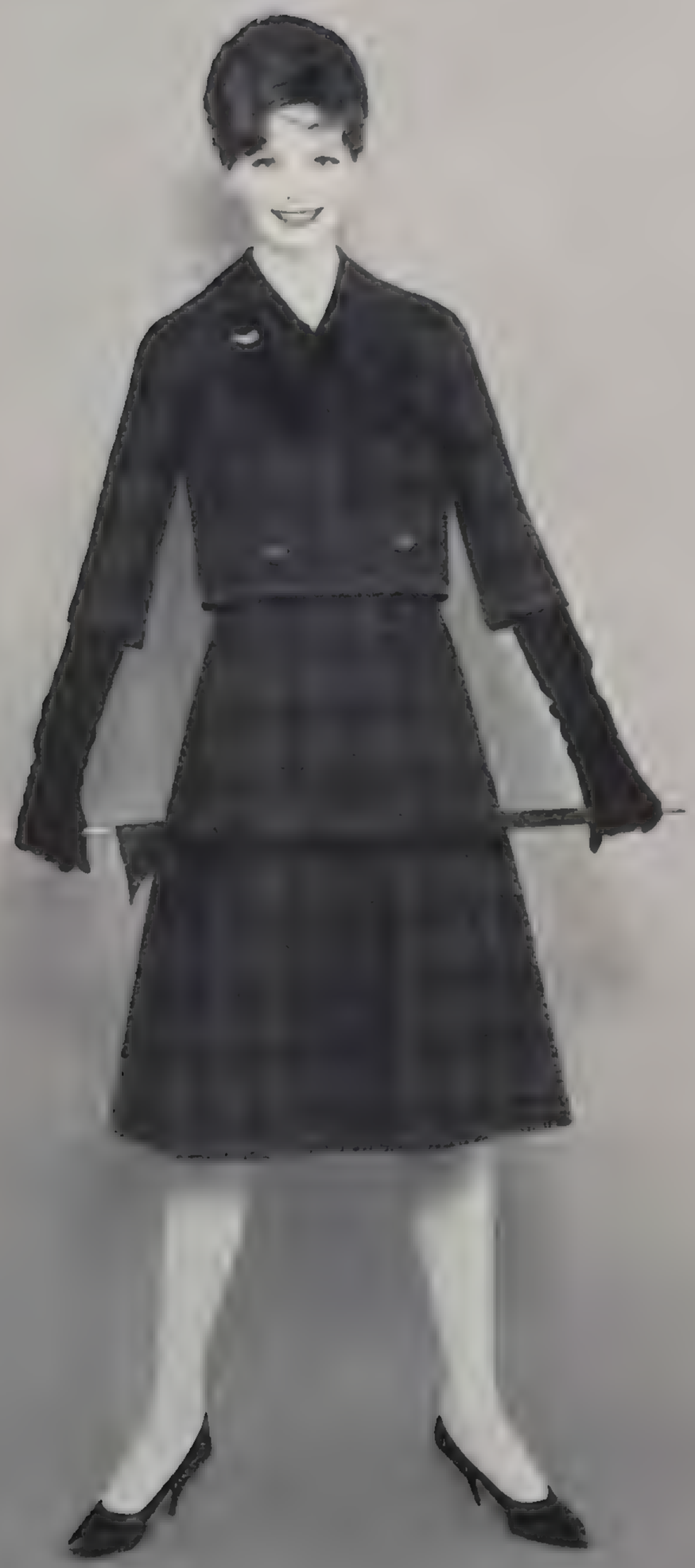
What makes them possible? Today's *better-than-ever* nylon yarn. Right now, a good share of that yarn is the product of the only wholly unified plant, the most modern research facilities, the most exciting name in the nylon industry: The Chemstrand Corporation.

CHEMSTRAND® NYLON

CHEMSTRAND NYLON ®

Chemstrand makes only the yarn; America's finest mills and manufacturers do the rest. THE CHEMSTRAND CORPORATION, 350 Fifth Ave., N. Y. 1 • Plants: CHEMSTRAND® NYLON — Pensacola, Fla. • ACRILAN® ACRYLIC FIBER — Decatur, Ala.

HARVEY BERIN



DESIGNED BY KAREN STARK

by Branell

BATTELSTEIN'S, HOUSTON ROSENTHAL'S, OKLAHOMA CITY


Anglo Fabrics
U.S. SUITS BY BRANELL
LEVY'S, MEMPHIS GUS MAYER, ALL STORES


the Newer the Shape
the more need for glitter...
For the confidence giving
of these new designs in
dazzle... gem set by
the world's finest jewels.
Earring, $12.50 the pair.
Pins from $10.00 to $22.50
Prices plus tax.
Eisenberg Ice
Eisenberg Jewelry.
22 W. Madison, Chicago, Ill. 14 East 38th Street, New Yo
Authentic only when tradema



a collection
of fine-cut
Crystals...
nine Fall dresses
by DAVID CRYSTAL

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

DAVID CRYSTAL'S airlight elegance of 80% worsted-20% mohair
by EINIGER MILLS. Red, royal-blue or black. Sizes 8 to 18. About 50.00

Prices slightly higher on the West Coast.

THIS ENTIRE FALL COLLECTION AT ALL 9 STORES



I. MAGNIN & CO.
CALIFORNIA and SEATTLE

Double take by **DAVID CRYSTAL** of flowing-soft 90% wool-10% angora tweed jersey
by **ATLANTIC KNITTING MILLS**. Grey, persimmon or blue. Sizes 8 to 18. 55.95
This entire Fall collection at all nine stores.



Coming and going, the flatterer by **DAVID CRYSTAL** of 90% wool-10% rabbit fur
by JASCO. Green, blue, brown or red. Sizes 8 to 18. About 50.00

Prices slightly higher on the West Coast. This entire Fall collection at all nine stores.

BLUMS · VOGUE
CHICAGO



JULIUS GARFINCKEL & CO.

WASHINGTON, D. C.

DAVID CRYSTAL'S striking wool plaid by **RIA HERLINGER.**

Royal-blue, or ruby-red. Sizes 8 to 16. About 55.00. Also in red, blue or beige solid color. About 50.00

This entire Fall collection at all nine stores. Prices slightly higher on the West Coast.



Neiman-Marcus

DALLAS and HOUSTON

Double Entendre by **DAVID CRYSTAL** of ATLEE FABRIC'S 52% worsted-43% mohair-5% nylon.
Sage-green, royal-blue, cranberry-red or teal-blue. Sizes 8 to 16. 45.95
This entire Fall collection at all nine stores.



RICH'S
ATLANTA and KNOXVILLE

DAVID CRYSTAL'S new round-the-world blouson dress in
ROBERSON ASSOCIATES' hand screened wool tweed. Gold or purple tones. Sizes 8 to 18. About 50.00
This entire Fall collection at all nine stores. Prices slightly higher on the West Coast.



Entrance and exit lines by **DAVID CRYSTAL** of LAWFORD FABRICS' all worsted city-block plaid.
Predominantly blue, black or brown. Sizes 8 to 18. About 55.00
Prices slightly higher on the West Coast. This entire Fall collection at all nine stores.

THE J. L. HUDSON CO
DETROIT



MONTALDO'S
ALL STORES

Double Solitaire cut by **DAVID CRYSTAL** of hand screened 100% worsted knit
by **PEREIRA OPPENHEIMER.** Pale blue, beige or tangerine. Sizes 8 to 16. About 50.00
This entire Fall collection at all nine stores. Prices slightly higher on the West Coast.



The Halle Bros. Co.
CLEVELAND

Front view or side show . . . finely cut by DAVID CRYSTAL of MIRON MILLS' pure worsted wool.
Striking-blue, sage-green or red. Sizes 8 to 18. 45.95
This entire Fall collection at all nine stores.

Hannah Troy





Cocktail sheath under a brief jacket. Chiffon broadcloth and Norwegian blue fox. About $225

Tailored by
BRITTANY
Coats of Distinction

the Woman in the Brittany coat

In Stroock's WINTER WHEAT, tucked for graceful fullness in back. Blonde beaver, about $160.
Henry Friedricks & Co., Inc.
205 West 39th St., New York 18, N. Y.

HAT BY SALLY VICTOR

Basic



Dana
PARIS — NEW YORK



The invisible cosmetic

that brings out the beauty in you

Perfume by Dana

What every beautiful woman knows, by heart! A perfume by Dana is the invisible cosmetic that comes in a bottle but is applied to the soul, creating beauty from inside out. Don't leave home without it. Truly well-dressed women never do.

DANA PERFUMES, FOR EVERY FACET OF BEAUTY / 20 CARATS, THE ESSENCE OF ELEGANCE



The Shoe, The Shape and The Color of The Season

The shoe: Eleganza in fine calf, discreetly bowed. The shape: the Trapeze Last on the high slim heel, new point of Fall.

The color: Bronzine, to be worn as a companion to green or an accent to other colors.

Accent Shoes, delightfully priced **10.95** to **12.95**.

Where can you buy them? Write Accent SHOES

A Division of International Shoe Co., St. Louis



Your secret weapon: A sheer mist of nylon to make your legs look lovelier. Colors hued to the new fashions. Be prepared—for compliments—when you wear Appointment, the *new* seamless stockings. At leading stores, naturally.

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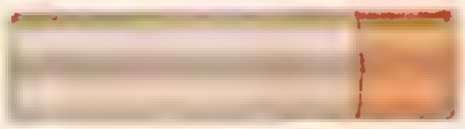


HAT BY ADOLFO OF EMME

Delicious new color, ripe for picking. A clear and shining fashion red...tempting as a new romance and radiant with excitement!



apple on a stick



FOR BEAUTY THE MODERN WAY Dorothy Gray

Available in Satura and Sheer Velvet Formulas $1.35 and $2.00

This is
Mohair Meringue:
Frothy light;
Toasty warm;
Its beauty grows
with each wearing . . .
Superbly shaped
and Hand-tailored by

La Vigna



Photographed at Olivetti Emme Hat I. Miller Shoes

at finer stores or write: LA VIGNA, 512 Seventh Ave., N.Y. 18

very elegantly yours...

Vendôme

Couturier Jewelry

designs copyrighted

AT LEFT: HONORÉ. NECKLACE $32. EARRINGS $7. AT RIGHT: EUGENIE, NECKLACE $36. EARRINGS $10.
PRICES PLUS TAX. AT ALL FINE STORES OR WRITE VENDÔME, NEW YORK 1.

® VENDÔME, NEW YORK • PARIS • LONDON

GLENHAVEN SUITS



IN *EINIGER*®

GLENHAVEN suits you softly in a perfect blendship of mohair and worsted, luxury loomed by Einiger. Red in misses and junior sizes; blue in misses and proportioned sizes. Both in black, red, blue, antique gold and green... **$49.95***. At fine stores everywhere, or write Glenhaven Ltd., Dept. V9, 1407 Broadway, New York 18, New York

HAT BY EMME

This is the one!


1


2

5



6



2

Classic, well travelled... raglan sleeve coat with cuffed sleeves, nicely notched collar, a timeless elegance. Shown in ...El Elegant 100% Cashmere in Pale Bamboo.*

1

Luxurious ease... the gathered semi-chemise back, the long sweep of collar melting into a clutch-close front. Shown in El Elegant 100% Cashmere ...in Vicuna.*

This is the one! And any one could be your one-coat wardrobe, moving just beautifully through a busy life... poised, perfect anywhere, any time. Marketing, or travelling, you might wear your Country Tweeds coat with tweeds. Over satin, you're off to the opera.

This is the one! Because none but our own mills could achieve the softness, the lighter-than-air luxury, the delicious warmth we wanted, all fabrics are Country Tweeds' own. Only Country Tweeds offers you a choice of El Elegant 100% Cashmere* or Kashmoor†*.

This is the one! Whether El Elegant 100% Cashmere* or Kashmoor†*, all coats are available in the same rich Vogue-coordinated colors: Pale Bamboo, Sable, Wheat Nude, Moss Green, Vicuna, Vogue Blue, Cranberry Red, Drift White, Pine Tree Teal, Birch Grey, Blueberry, Royal Spruce, Black, Navy. Misses' sizes 6 to 18 and custom petite sizes 6 to 16.

†CONTAINS NO CASHMERE *TRADEMARK FOR THE FINE STORE NEAREST YOU, SEE LAST PAGE OF MAGAZINE

HATS BY LACHETTE / JEWELRY BY MARVELLA / KNITWEAR IS BY GOLDWORM

6

The diamond silhouette…
subtly detailed with inverted V-seams
at the side, curved collar,
hand picked edges. Shown in Kashmoor†™
…in Moss Green.

5

Wrap it, please…
our superbly tailored coat
with turn back, cuffed
sleeves, tuxedo or clutch front. Shown in
Kashmoor†® …in Sable.

COUNTRY

El
&
Kashm

4

The perfectionist…
single breasted, softly collared,
with casual push-up
sleeves. Shown in Kashmoor†®…in
Cranberry Red.

3

The drape, its
dashing back fullness flowing
from a smartly yoked
back, cuffed push-up sleeves. Shown in
*El Elegant 100% Cashmere**
…in Wheat Nude.

TWEEDS

Elegant
Cashmere*
oor®

3



4



A COAT OF EXCLUSIVE COUNTRY TWEEDS EL ELEGANT™ CASHMERE OR KASHMOOR

THE ONLY ONE...WITH A SURE INSTINCT FOR ELEGANCE... BEAUTIFULLY MANNERED, TIMELESS, NON-STOP. IN KNOWING VOGUE COLORS: EL ELEGANT™ 100% CASHMERE, ABOUT $135.†; EXQUISITE KASHMOOR®* (80% ALPACA & MOHAIR-20% NYLON), ABOUT $90. FOR THE FINE STORE NEAREST YOU, WRITE TO COUNTRY TWEEDS, 250 WEST 39TH STREET, NEW YORK 18.

†SLIGHTLY HIGHER IN THE WEST *CONTAINS NO CASHMERE



RICHARD COLE CREATES A COUTURE COLLECTION FOR THE YOUNG AMERICAN MISS

For store nearest you: Richard Cole, Inc., 498 Seventh Avenue, New York 18, N. Y.



New candlepower
by Forstmann

The loveliest coat to light fashion's way is this taper of vibrant color! Louis Goldstein halos your shoulders in famous Forstmann Ermina, a melting wool velours, woven for him exclusively. Choose yours from his own special spectrum of "radiant living colors." See page 174 for your nearest store.

QUALITY STYLE CRAFTSMANSHIP

FORSTMANN

Look for this label . . .
it identifies the finest woolens
in the world

Discoveries in beauty

For hair that's been too long at the shore—
a Restor treatment, available at salons in the form of a liquid or cream shampoo. Its aim in life: to revive hair that's suffered from too much sun, wind, bleaching, or waving. Also used as a preparatory measure (before bleaching, waving, tinting) to ensure the operation's success, or as a regular diet for fine hair, to keep it at its lively best. By Buty-Wave.

More ways, here, to lend a hand to hair. One, a special permanent wave called Restor-A-Wave that's recommended for damaged hair. Because it contains the invigoration of Royal Jelly, this wave tends to improve the quality and texture of weakened hair, gives it a healthier curl. For mid-week pick-ups, Restor-A-Set: a hair spray that adds substance and lustre to a lank or tired coiffure. This also controls too-curly hair, keeps undisciplined ends in place. Both of these, also by Buty-Wave.

New optical illusion: violet eyes, to go, perhaps, with a new violet hat. These, to be accomplished by Violet mascara, Opalescent Orchid eye shadow stick. Both by Helena Rubinstein; the mascara (in Mascara-Matic container), $2 plus tax; eye shadow stick, $1.50 plus tax; Lord & Taylor.

Airing for bubbles: a bubble-bath that arrives by spray. One pouf sends out enough fragrant bubbles to fill a tub. Three scents to choose from—French Lilac, Petal Blossom, Garden Spice. By Wrisley, in a pretty, unbreakable container. $1.50 plus tax at Altman's.

Cooling coup for a face: Beauty Ice that's clear blue-green in appearance, and refreshing as its name. This, to be used at night or before make-up, to moisturize and smooth the complexion, tighten pores, promote a certain dewiness. By Shulton; $1.50 plus tax at Bloomingdale's.

Beauty treatment for feet and legs (they show a lot, now)—
Pretty Feet lotion to use after-bath to remove roughness, flakiness, calluses, leaving skin smooth and fresh.
This transplants to work on elbows, too.
$1.50 plus tax at Altman's.

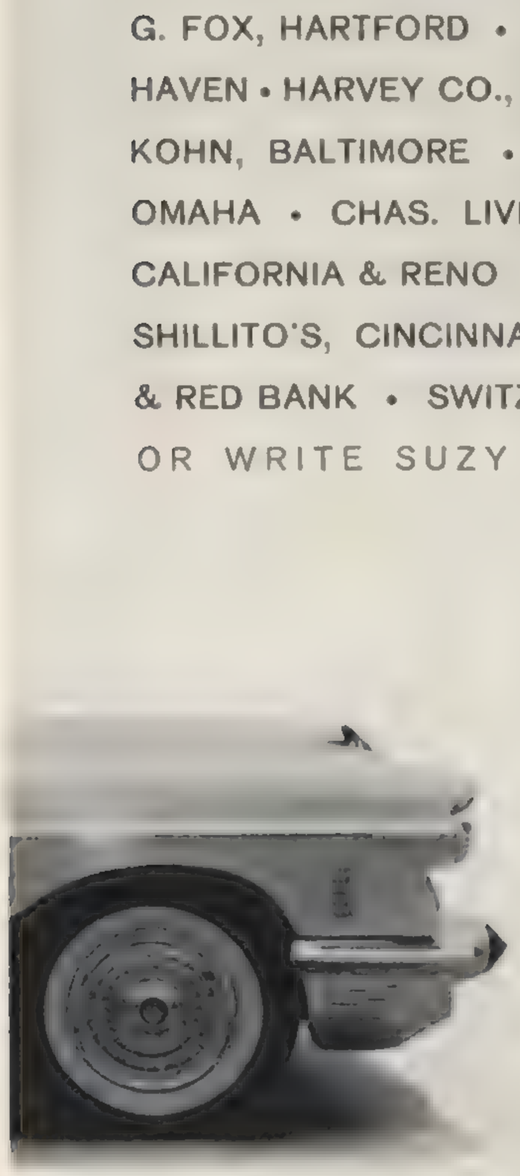
FOLLOW THAT WOMAN!...

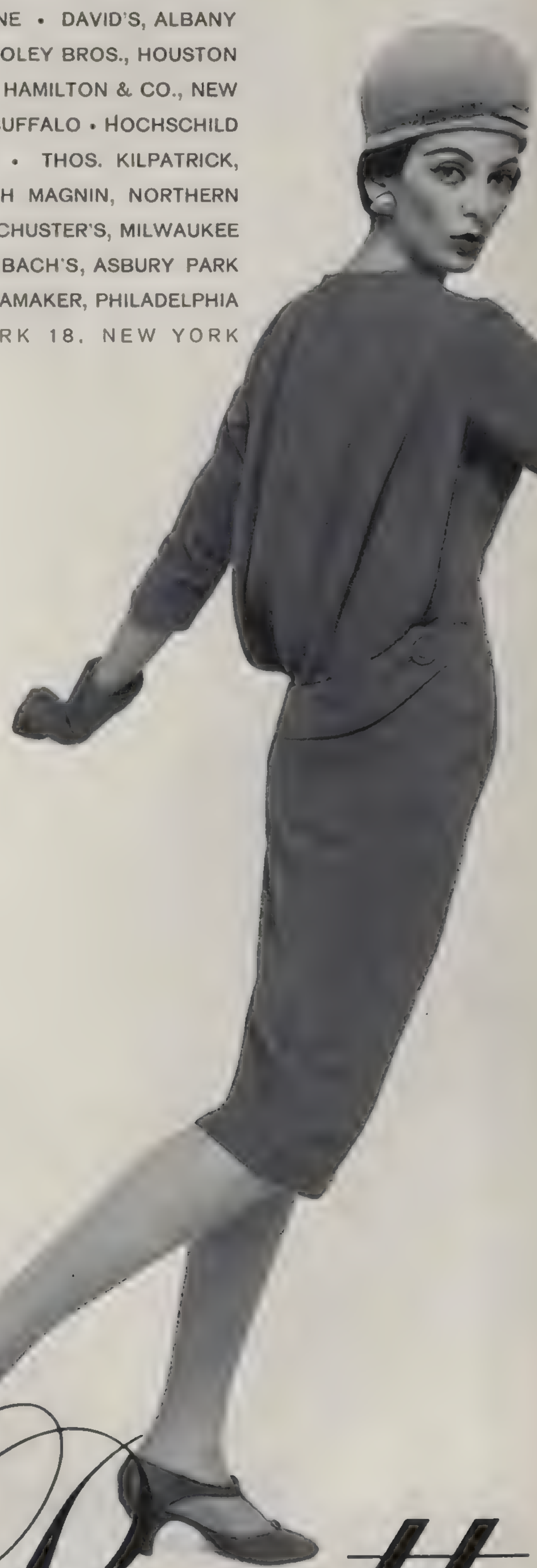


FASHIONS ON THE NEXT 7 PAGES AT THESE STORES:

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OR WRITE SUZY PERETTE, 134 WEST 37TH STREET, NEW YORK 18, NEW YORK





it could only be

Suzy Perette

ABOUT $45. HIGHER ON WEST COAST. SHEER WOOL CREPE, GREY, TAUPE, GOLD, RED, BLUE, GREEN. SIZES 8 TO 16.

LINING BY

Catch her at a conference!...



it could only be

ABOUT $35. HIGHER ON WEST COAST. SHEER WOOL KNIT. TURQUOISE, SHOCKING, GOLD, GREEN, BLACK. SIZES 8 TO 16.

LINING BY

Meet
her
at a matinee!...



Suzy Perette

ABOUT $30. HIGHER ON WEST COAST. SIZES 8 TO 16. RED, GOLD, COPPER, BLUE, GREEN, BLACK IN WORSTED **HELLER JERSEY** LINING BY

Discover her at cocktails!...



it could only be

ABOUT $40. HIGHER ON WEST COAST. TONE-ON-TONE PRINTED WOOL CHALLIS. RED, BLUE. SIZES 8 TO 16.

LINING BY

Surprise her at dinner!...



Suzy Perette

ABOUT $40. HIGHER ON WEST COAST. ONE PART VELVET, ONE PART POUFFED TAFFETA, BLACK ONLY. SIZES 8 TO 16.

LINING BY

Glimpse
her
on the dance floor!...



it could only be

ABOUT $40. SHERATON-SEKERS IMPORTED BROCADE IN BLUE, PINK, BEIGE. SIZES 8 TO 16. LINING BY

Spot
her
during intermission!...



Suzy Perette

ABOUT $45. HIGHER ON WEST COAST. BLOSSOMING TAFFETA. BEIGE, BLUE, GREEN, RED, BLACK. SIZES 8 TO 18.

LINING BY

Carlye

Carlye all o'clock flannel, new 2-piece in soft shades
such as frost blue, cactus, gray, black too.
Sizes 6 to 18, 7 to 17. About 49.95



Forstmann tweed
—latest city edition

The most striking tweed suit
ever put down in black and white!
Here's Forstmann's crunchy new woolen
cut by Zelinka-Matlick to make
a high point of news at the belt line.
The collar—lustrous black beaver.
At Bonwit Teller, all stores;
B. Siegel Co., Detroit;
Neiman-Marcus, Dallas;
Frederick & Nelson, Seattle.
Hat by Lilly Daché.

QUALITY CRAFTSMANSHIP STYLE

FORSTMANN ©

Look for this label . . .
it identifies the finest woolens
in the world

Now, the stripling flounces in,
brashly belted below the hipbone.
Sheer wool in black, red, or
triumph blue. Sizes 5 to 15.
About $45. At Bonwit Teller, all stores;
Himelhoch, Detroit;
Best's Apparel, Seattle;
Godchaux, New Orleans.



MAM'SELLE

by
Betty Carol

caught red handed! Wearing
Kayser's "Riot-Red" gloves. And,
very likely, should you try the
fashion fun of wearing red gloves,
you'll find a gentleman's kiss
placed firmly on your fingers
too! Both the long and the
short glove in double
woven nylon and, between
them, in 27 bright colors. 2.00

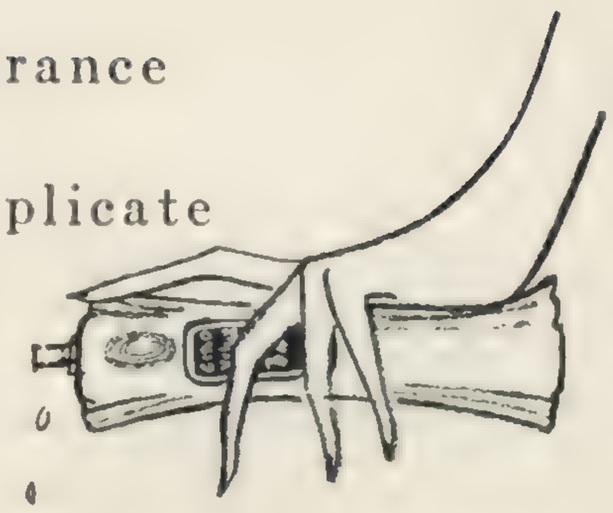
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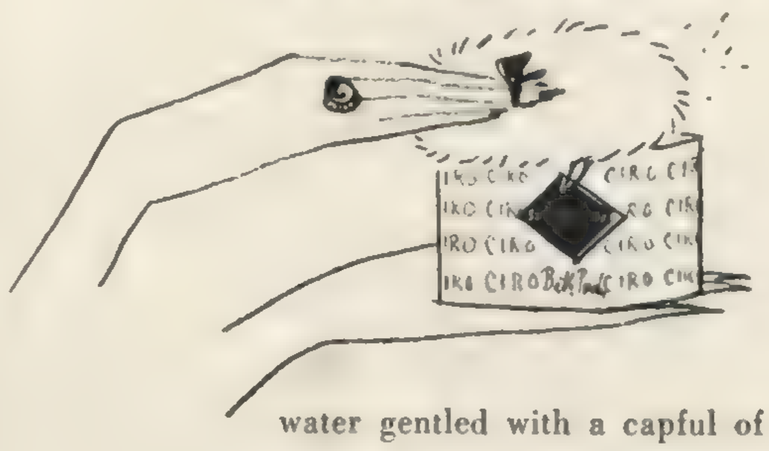
For fashion's shining hours, the incandescence of Laguna's new diamond-cut imported crystals in colorings with the luminous beauty of stained glass. Pictured — darkly iridescent jewelite, also in icy Northern Lights. Opulent oval-cut necklaces from $5 to $20. Earrings, from $2 to $10.

At fine stores everywhere, or write
ROYAL CRAFTSMEN, INC.
389 Fifth Avenue, New York 16, N. Y.

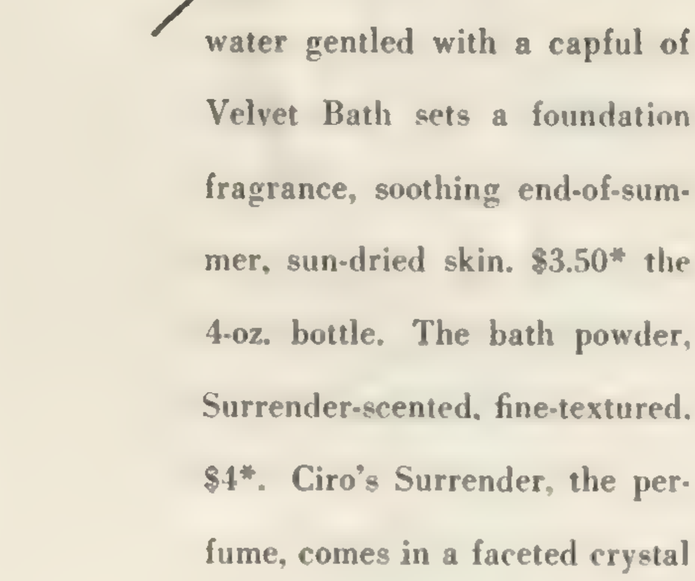
Fragrance in triplicate



Three times one equals, here, one: a silky fragrance, Ciro's subtly Oriental Surrender, with an astonishingly firm lasting-power. As step one in a pleasantly scented dressing hour, bath



water gentled with a capful of Velvet Bath sets a foundation fragrance, soothing end-of-summer, sun-dried skin. $3.50* the 4-oz. bottle. The bath powder, Surrender-scented, fine-textured. $4*. Ciro's Surrender, the perfume, comes in a faceted crystal bottle; $12.50* for ¾ oz. The trio, by Ciro, at Bloomingdale's.
*PLUS TAX



RAY PORTER

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Bridgeport, Conn.—D. M. READ INC.
Butler, Pa.—A. E. TROUTMAN CO.
Cincinnati, Ohio—ROLLMANS—DOWNTOWN
ROLLMANS—SWIFTON
Cleveland, Ohio—STERLING LINDNER DAVIS
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Eugene, Oregon—THE BON MARCHE
Everett, Wash.—THE BON MARCHE
Grand Rapids, Mich.—HERPOLSHEIMER'S
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Greensburg, Pa.—A. E. TROUTMAN CO.
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Jackson, Mich.—L. H. FIELD CO.
Jackson, Miss.—KENNINGTON'S
Kansas City, Mo.—PECK'S OF KANSAS CITY
Lake Charles, La.—MULLER CO.
Lakeland, Fla.—MAAS BROS.
Latrobe, Pa.—S. P. REED CO.
Lebanon, Pa.—THE BON TON
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Miami, Fla.—JORDAN MARSH—MIAMI
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FIRST SIGNS OF FALL . . . Fashions that start out now . . . go gracefully through the season. Styled by Lady Petite Fashions in "Nairobi" a Schlanger Crepe of Avisco® rayon and Avisco acetate. Both in Woodland Green, Alpine Blue, Jet Black. Left: The costume suit. Classic short-sleeved dress touched with satin and topped with a smooth little jacket. Sizes 14½ to 24½. $25. Right: Relaxed, easy-fitting dress. Belted in back with detailed collar and bow in front. Sizes 12½ to 22½. $25. AMERICAN VISCOSE CORPORATION, 350 Fifth Avenue, New York 1, N. Y.

AVISCO®

Hats by Mr. John, Jr. Bag: Greta



JORDAN MARSH, Boston, Framingham . . . STERN'S, New York, Bergen Mall, N. J. . . . GERTZ, Jamaica, Hicksville, N. Y. . . . BON MARCHE, Seattle . . . DONALDSON'S, Minneapolis . . . JOSKE'S OF TEXAS, San Antonio . . . POLSKY'S, Akron, Canton . . . TITCHE GOETTINGER, Dallas . . . MAAS BROTHERS, Tampa and St. Petersburg . . . See opposite page for list of other stores carrying these flattering Lady Petite Fashions.

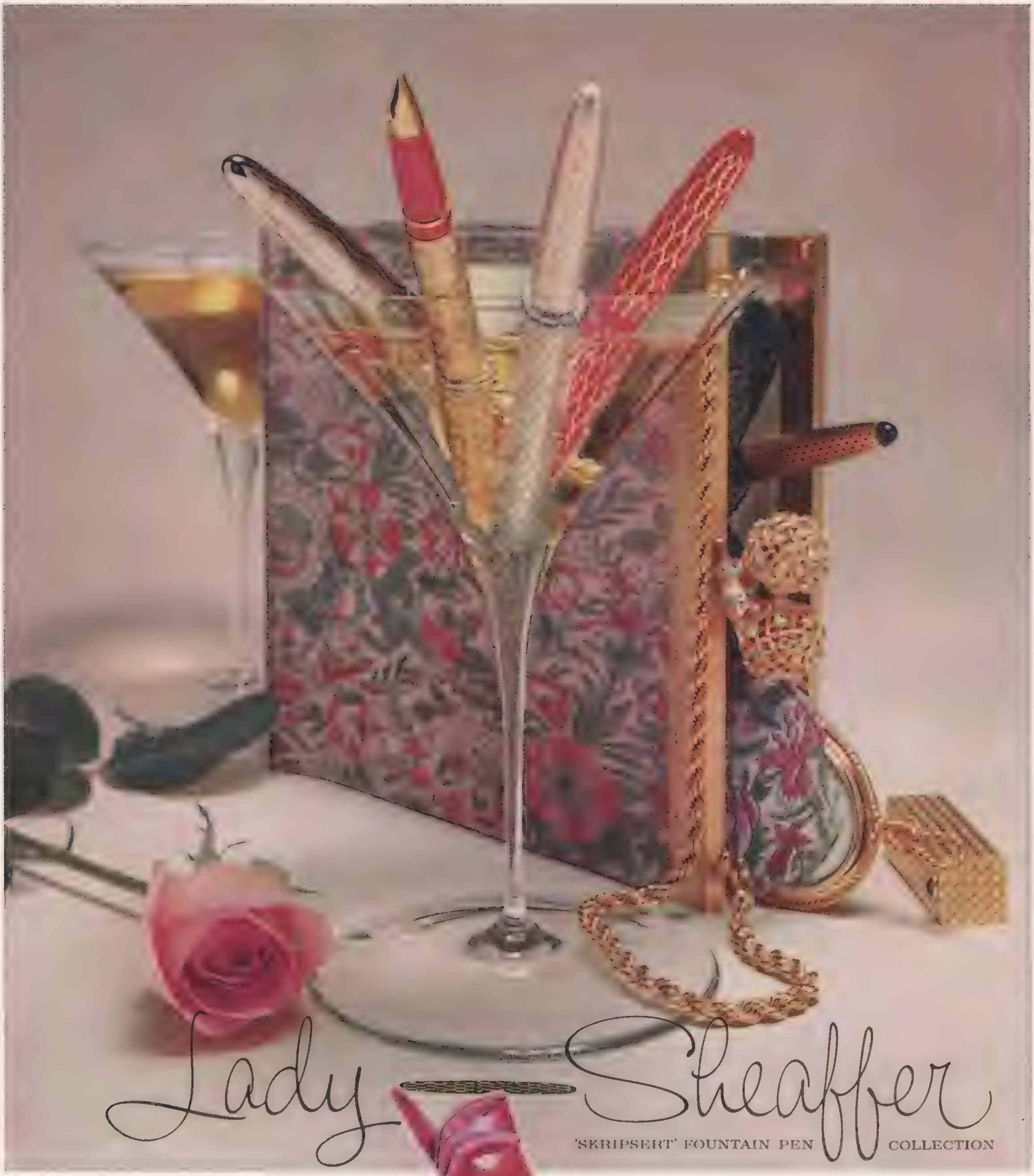
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PURSE AND ACCESSORIES BY CARTIER

Now, high-fashion's bright new star is a *fountain pen!* And what a precious fountain pen it is, resplendent in brilliants, enamels and precious metals to be your most talked-about personal accessory. Choose the pen that expresses *you* from the nineteen exquisite motifs in the exclusive Lady Sheaffer Collection to accessorize Tweeds, Corduroys, Paisleys, Tulles, Moires, Brocades, Satins, Damasks and Italian Renaissance Matelassé. With harmonizing Purse Cases in featured contemporary fabrics, and matching pouches to carry the extra Skrip cartridges (in eight fabulous colors) that fill your Lady Sheaffer pen so neatly. Models shown are, from left to right, $10, $15*, $35*, $12.50 and $10. Others from $10 to $110.

*FEDERAL TAX INCLUDED

Fashioned by SHEAFFER'S
(PATENTS PENDING)

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American Royal

Royal new Neutrality

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EMPIRE STATE BUILDING, NEW YORK



Royal sculpture in Forstmann wool

Enter the town suit—pure majesty
in a fabric resplendent as a queen's robe.
It's Forstmann's new Pavillon
—the richest, softest suiting of fall.
Handlesman & Raiffe seam it
with deceptive intricacy
to create one long, smooth, mobile line.
Crown-jewel colors, collared
in natural beaver. At Lord & Taylor,
New York; Joseph Horne Co., Pittsburgh;
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Hat by Sally Victor.

QUALITY STYLE CRAFTSMANSHIP

FORSTMANN

Look for this label . . .
it identifies the finest woolens
in the world

Designed by Beni Claire



Fall at The Greenbrier, the celebrated resort at White Sulphur Springs, West Virginia. For more than a century, the holiday home of America's famous personalities. In front of the stately Virginia Wing . . . Paul Parnes tweed sophistication, distinctive Leno worsted marked by a new level of silk faille. Especially exciting in rich new Greenbrier green. At the right, the famous Whi— Sulphur Springhouse, a beautiful symbol of the resort that's a way of life. The Greenbrier. since 1778 a great American tradition. Another symbol, the Paul Parnes elegance implicit in this petit point crepe afternoon dress. Soft back fullness, satin-edged collar curve and pristine slender front. At fine stores everywhere. For store nearest you, see page 262.



The Paul Parnes signature visits The Greenbrier

Designed by Beni Claire



Historians interested in The Greenbrier's colorful past will enjoy The Virginia Room, where famous murals depict the development of White Sulphur Springs, all in accurate historic detail. Another example of perfect detail, this scrupulously punctuated suit in light-as-chiffon Rodier wool, tenderly cropped jacket, subtle slender skirt. Wonderful in the important new green, Greenbrier green. The background at the right is The Greenbrier's famous Golf and Tennis Club, surrounded by three magnificent courses . . . one of the finest golf grounds in the world. And the costume, Rodier wool, a softened demi jacket and under it, an Empire dress with dyed-to-match silk satin top. See it in wonderful new Greenbrier green. At fine stores everywhere. For store nearest you, see page 262.



The Paul Parnes signature visits The Greenbrier



...writers spoke of "the air of high-breeding" . . . "the rational relaxation" of The Greenbrier. And you find it there today. Surrounded by the majestic Alleghen Mountains in White Sulphur Springs, West Virginia, inspiration for the rich new color, Greenbrier green. Beautifully interpreted by Paul Parnes in this impeccably tailored traveling ... metric overl ...s on a gently shaped jacket. And on the ri...t, for dinner at one of the three main dining salons, The Collonades, The Georgian Room, or The Terrace Room, the height of dramatic shaping, pure Parnes, in silk Jacquard, satin sashed. At fine stores everywhere. For store nearest you, see page 262..



The Paul Parnes signature visits The Greenbrier



THAT FRENCH KNIT IN AMERICA

Born in Paris, adored everywhere, these sweaters that create beautiful illusions in softest Lesur Merino yarn. "Mirage," trompe l'oeil cardigan with martingale back in deepsea blue, flamingo, watercress, chamois and charcoal. About $40. "Parnasse," tuxedo pullover with a two-piece look in scarlet, deepsea blue, watercress, chamois, black-caviar. About $30. Matching French jersey skirts. About $30.

At I. MAGNIN, all stores • MAURICE L. ROTHSCHILD, Minneapolis • GOLDRING, New Orleans • NAN DUSKIN, Philadelphia • LORD & TAYLOR (Fashion Bazaar), all stores • FIELD SCHLICK, St. Paul • KAUFMANN'S (Vendome Boutique), Pittsburgh; and other fine stores.

Korrigan Lesur

70 WEST 40 STREET, NEW YORK, NEW YORK

GARANTIE PROUVOST LA LAINIERE DE ROUBAIX



Larry Aldrich

makes fashion news
as usual...
the higher belt placement
with the easy jacket
marks the youthful aspect
of the new clothes
for day wear
in a lacy weave wool,
designed by Marie Mc Carthy
about $190

LORD & TAYLOR, New York; BRAMSON'S, Chicago; JOSEPH MAGNIN, San Francisco; GODCHAUX'S, New Orleans

VIRGINIA THOREN

ben barrack

TIMELESS ELEGANCE

...THE EMPIRE LINE IN WOOL JERSEY
ENHANCED WITH SATIN
BLACK WITH TAUPE,
ALL BLACK, ALL NAVY
SIZES 8 TO 16
ABOUT $95.00

FOR STORE IN YOUR CITY WRITE . . . BEN BARRACK, 498 SEVENTH AVENUE, NEW YORK CITY 18



GREAT LAKES MINK

GREAT LAKES MINK ASSOCIATION

B. Wollman uses the fantastic beauty of Great Lakes natural dark ranch mink to bewitch the eye in a design of unusual drama. B. Wollman Bros. Inc., 352 Seventh Avenue, New York.



NAN DUSKIN, Philadelphia • BONWIT TELLER, all branches • NEIMAN-MARCUS, Dallas



Understated elegance...fleeting glimpse of rhinestones on a

superbly-shaped pump The Stardust. a Red Cross Shoe

This product has no connection whatever with The American National Red Cross • The United States Shoe Corporation, Cincinnati 7, Ohio



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Forstmann filters the light from a jewel

Here's a new kind of dark brilliance
never before captured in wool.
And every inch is pure Forstmann genius.
Mike Schulman calls it Fleur de Laine
. . . curves it in lavish folds
from a collar of natural ranch mink.
At Arnold Constable, all stores;
Jordan Marsh, Boston;
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John Wanamaker, Philadelphia.
Hat by Sally Victor

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Look for this label . . .
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The INDEPENDENT SPIRIT of '58



SUE BRETT

Security Jersey

IMME HAT PAPPAGALLO SHOE

Strong and clear, the complete integrity of the Sue Brett look. Not derived, not contrived, but fashion honesty with a long future! Barely blouson sheath, rim collar, satin belt. Security 100% wool jersey. Rebel red, black, leaf green, and royal. Sizes 5 to 15. About $18.

New York, Russek's / Baltimore, Md., Hutzler's / Chicago, Ill., Chas. A. Stevens / Los Angeles & Pasadena, Calif., Bullocks / Philadelphia, Pa., John Wanamaker Washington, D. C., Woodward & Lothrop, or write: Sue Brett, 1400 Broadway, New York 18, New York. Also available from Sue Brett of Montreal.

Left 5915-6, right 5913-4, in Princeton's Temptation-the miracle cloth that rivals Nature's fur. Luxurious in Brown or Grey in your size. For a free colour brochure of Lassie styles, plus the name of your Lassie store, write Lassie, Dept. V-9, 512 Seventh Avenue, New York 18, N. Y.

Each $99.00

coats

lassie



Scene: Seagram Building

SPORTSWEAR FOR EVERYWHERE • INSPIRED IN OREGON

Out of the West . . . two new Pendleton jackets for wardrobes that take to travel. Plaidmaster, new-length jacket goes everywhere, over everything. For the custom look, match with Pendleton Neat Pleat skirt in terrific tweedy plaid, unmistakably Pendleton's own fine virgin wool fabric. Topmaster, fully lined, knit trimmed. Whether career or campus-bound, wear confidently with mixed or matched Panel Pleat skirt. Jackets shown, $27.50; skirts, $14.95; full-fashioned, fine-gauge slipon sweater, $7.95.



there is only one

Pendleton® Sportswear

always virgin wool

For descriptive Pendleton Sportswear literature, write Dept. G9, Pendleton Woolen Mills • Portland 4, Oregon





Your public appearance

begins in private...

with the color-cued slip of Du Pont Nylon

Who says your slip doesn't show? It does, you know, in your assured smile, your poised walk, the easy way you sit and talk. This season, when color is so important, give every costume a color-cued slip of Du Pont nylon. Enjoy the feeling of fashion confidence it gives you. Enjoy, too, the easy care of Du Pont nylon. It washes easily, dries quickly and stays luxuriously lovely.

Nylon tricot etched with lace. Aqua, jade, camellia. Average length only. Amber, crystal white, black, in proportioned lengths. 32-38 (short), 32-40 (average and tall). About $6. At B. Altman & Co., N. Y.; Adam, Meldrum & Anderson Co., Buffalo; Sage-Allen, Inc., Hartford; The Wm. H. Block Co., Indianapolis; The Broadway, L. A.; John A. Brown Co., Oklahoma City; McCurdy & Co., Rochester; Hale's, Sacramento; Z.C.M.I., Salt Lake City; Forbes & Wallace, Springfield; Lamson Bros., Toledo.

DU PONT
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DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC, FASHION OR SLIP SHOWN HERE. BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*



New Kotex napkins with the Kimlon center protect better, protect longer.

Now Kotex adds the Kimlon center to increase absorbency, to keep stains from going through. With this inner fabric, the Kotex napkin stays even softer, holds its shape for perfect fit. Choose Kotex—the name you know best—in this smart new package.



KOTEX and KIMLON are trademarks of Kimberly-Clark Corp.

Opulent mink on triangular silhouette of imported cobble weave. Designed by James Allison. At fine stores. Frank Gallant, 205 West 39th Street, New York.

FRANK GALLANT

SO VERY GALLANT




Step into Autumn
I. MAGNIN & CO.
CALIFORNIA AND SEATTLE
Dashing new look: translated in tweed;
inimitable chic in the carved curves, the
coat look achieved by bold, bone buttons . . .
the fluid look a compliment, worn with or without a belt.
Botticelli Blue, Raphael Red, Giotto Green or
Tintoretto Tan. Sizes 10 to 18. About $135.00.



THIS DRESS AND DRESS ON OPPOSITE PAGE AT STORES LISTED AND OTHER FINE STORES THROUGHOUT THE COUNTRY OR WRITE ZOLTAN ROSENBERG CO., 530 SEVENTH AVENUE, NEW YORK.



PANEL TIE



PANEL TIE

PANEL TOES

by Penaljo

The V-line points to perfection . . . adds drama and dash to the tapered look fashion favors! No one could ever guess these shoes make a career of being comfortable! Luscious leathers, detail divine . . . you'll want to own a wardrobe of Penaljo's!

About $13.00



PANEL PUMP



PANEL PUMP

PLAY ARCH PATENTED

Penaljo . . . the only casual with this cushioned support.

For the name of the store nearest you, write: Penaljo, 2107 Lucas, St. Louis • Division of Hamilton Shoe Company



See I. Doctor Advertisement on page 261.

international coup...by Duchess Royal French Couturier GUY LAROCHE designs a fabulous collection in America's most extravagantly beautiful fabrics, like Suflay—frothy mohair and breath-taking color whipped up by EINIGER.





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the coveted . . . belted spectator . . . new . . . at home and abroad

always by martinique

always in rich deep colors. 25.95

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Delightful setting for cherubic charmers . . . fashion-high apparel to adorn the prettily plump and deliciously dimpled . . .

Chubbettes

For name of nearest store, fashion catalog and copy of "Pounds and Personality", a booklet dealing with emotional problems of overweight girls, write to the makers of Chubbette Fashions for ages 6 to 16: L. Gidding & Co., Dept. V, Middlesex, N. J. (New York showroom at 520 Eighth Avenue)

Anglo Fabrics



sloat

High-rising "camisole" skirt and jacket in Anglo tweed. Sloat & Co., 525 Seventh Ave., New York 18



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ORIGINALS
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COMPLETE ELEGANCE

in a traffic-stopping red coat with a convertible collar. Its exquisite lines eloquently defined in bartalana—fine Italian woolens—a fabric light as a feather—soft as a whisper.

made of **bartalana**

fine Italian woolens

Fabrics by BART SCHWARTZ INTERNATIONAL TEXTILES LTD.
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...the Pearl of Hair Cremes for those who care enough to look their best...
it imparts a whisper softness, a willing obedience to the hair... dresses
but does not discolor gray or blond hair. Professionally preferred ...
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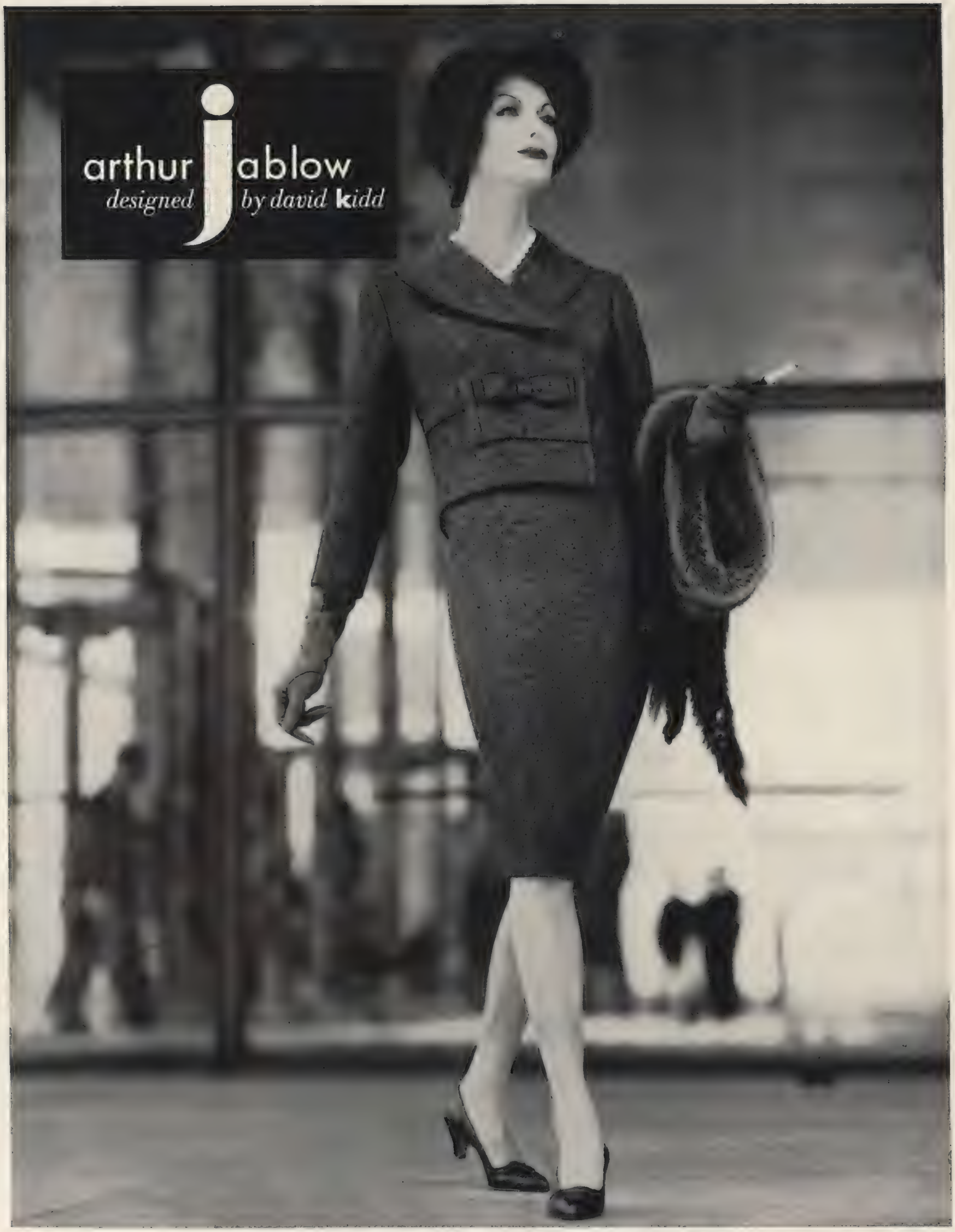
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THE COAST-TO-COAST LOOK

HATS BY JOHN FREDERICS PRICES SLIGHTLY HIGHER ON THE WEST COAST

Traveling from left to right . . . 1. *San Franciscan:* Buttoned coat-sheath, striped jersey dickey. Moss green, royal or red, 10 to 16, about $25. 2. *Las Vegas:* Clipped overblouse collared in mohair, stiletto skirt. Taffy, moss green, royal, 10 to 18, about $23. 3. *Chicago Drive:* Easily shaped, marked by low pocketing. Royal, moss green, red, 10 to 16, about $23.

Available at all stores listed on both pages.

Davison-Paxon, *Atlanta, Ga.*
Jordan Marsh, *Boston, Mass.*
Carson, Pirie, Scott & Co., *Chicago, Ill.*
The Higbee Co., *Cleveland, Ohio*
The J. L. Hudson Co., *Detroit, Mich.*
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BY Carol Craig

VIA HELLER WOOL JERSEY KNITS

4. *Baltimorian:* Gentle blouson, stem skirt. Butternut, royal, green, 10 to 16, about $18.
5. *Empire State:* Elevated bosom, low-bowed bloused back. Butternut, royal, green, 10 to 16, about $20. At the express stops listed or write: Carol Craig, 501 Seventh Ave., N.Y.C. Available at all stores listed on both pages.

LORD & TAYLOR, *NEW YORK, N. Y.*
The Dayton Co., *Minneapolis, Minn.*
Kerr's, *Oklahoma City, Okla.*
Strawbridge & Clothier, *Philadelphia, Pa.*
Macy's, *San Francisco, Calif.*
La Salle & Koch, *Toledo, Ohio*
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Two luxurious parts of brushed mohair and worsted by FABREX in rich multi-color. Top, $18.* Skirt, $18.* Sizes 7 to 15 at Lord and Taylor, I. Magnin. Sizes 8 to 16 at Neiman-Marcus, Stix Baer and Fuller. Sportwhirl, Inc., 498 Seventh Avenue, New York 18, N.Y.



SPORTWHIRL DESIGNED BY JEANNE CAMPBELL

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Pink to please a woman

SERENA is the luxury sanitary napkin.
SERENA contains a deodorant for complete daintiness.
SERENA is gossamer-soft to pamper you.
SERENA is softly pink to please you.

And you'll get a very special kind of protection with Serena®—new confidence and comfort because it's designed to give you super absorbency without extra bulk . . . a truly fastidious feeling because there's a deodorant in every napkin.



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Hansen
Two buttons smartest for day
bright touch for night
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Season after Season..

Maidenform

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Forstmann's
dark pearl

Curves of grey flannel
as only Forstmann can weave it
—almost weightless, its surface rich
as a pearl's. Called Chiffonaire Flannel,
it's shaped by Peggy Thayer
for Jamison Classics into
the dress you'll treasure most this fall.
Pure flattery from morn till moonlight!
At Peck & Peck, all stores;
I. Magnin, California & Seattle.
Fur by Maximilian.

QUALITY CRAFTSMANSHIP STYLE

FORSTMANN

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it identifies the finest woolens
in the world





and now—

a triumphant

new tissue tricot

Ravissant®

by VANITY FAIR

Petal smooth—it has a breathtakingly
beautiful new look.
Of fine, delicate denier—
it is marvelously opaque.
Lighter in weight than the tricots
you've known—it is blissfully
comfortable to wear.
It is RAVISSANT nylon tricot,
the fabric to shape the
future of lingerie.
Ask to see it at your favorite store.
Touch it.
Once you have—
you'll *live* in RAVISSANT!

Photo Richard Avedon

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HEAD OVER HEELETS... *in love, that is. With the soft, gentle manners . . . the trim tapered lines . . . the seventh-heaven lightness. Not to mention the Joyce fashion rightness. Try them for sighs.* (*Top*) **HER MAJESTY.** (*Bottom*) **HIGH TEA SANDAL.** *All your favorite Joyces* **. . . 8.95** *to* **14.95**

More fun than anybody... **joyce** *California*

PHOTO: JACK ROBINSON



Curved elegance . . .
with self-bow closing, mandolin back . . .
designed by Walter Gerson
in Chardon's pure line crepe.
Sapphire Blue, Ruby Red, Sable
Brown, Moss Green, Black, Navy. 8-18.
About sixty-five dollars.

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SHOES DESIGNED BY

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A FLORSHEIM EXCLUSIVE



The VERONA
in Deldi calf with smooth calf accents.

FONTANA SHOES
from $21.95

WRITE FOR NAME OF FONTANA-FLORSHEIM DEALER NEAREST YOU

THE FLORSHEIM SHOE COMPANY • CHICAGO 6 • MAKERS OF FINE SHOES FOR MEN AND WOMEN
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*This is the official Arnel aymbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

Who is she?

She always said she wanted two daughters and a country house, got her wish, loves every busy minute. For her special life— Suburban Outlook Fashions in fabrics of

Celanese contemporary fibers

Celanese Arnel flannel, dress by Dorothy Hubbs. Soft, wrinkle-resistant, and completely washable—it's a marvelous new flannel of Arnel triacetate and rayon. Dress in cafe au lait and grey. Sizes 8-16. About $25 at Lord & Taylor, New York; The J. L. Hudson Co., Detroit; Hutzler's, Baltimore; John Wanamaker, Philadelphia. Names of other stores carrying other "Who is She" collections on page 177. Celanese Corporation of America, New York 16. Celanese® Arnel®



*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

Celanese Arnel crepe by Triplex, blouse by Helitzer Brothers in this Leonard J. Fisher design. Arnel triacetate (with nylon) creates an excitingly new look of luxury in this beautiful new crepe. And Arnel makes it machine washable, needing just a touch of the iron. Blouse in white, pink, blue, beige. Sizes 10-18. About $17 at Lord & Taylor, New York; Burdine's, Miami; The J. L. Hudson Co., Detroit; John Wanamaker, Philadelphia. Other stores carrying "Who is She" collections on page 177.

Who is she?



*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

Celanese Arnel crepe by Triplex, dress by Richard Cole. Arnel triacetate with cotton adds glistening richness to this satin-back crepe. Completely washable in apricot, beige, red or black. Sizes 6-16. About $45 at Arnold Constable, New York; Bamberger's, Newark; The May Co., Los Angeles; White House Dry Goods Co., Beaumont. Other stores carrying "Who is She" collections on page 177. Celanese Corporation of America, New York 16. Celanese® Arnel®

She explores new recipes, loves giving
the most original parties and dressing up for them.
To her, Celanese dedicates a whole new world of clothes
—Suburban Outlook Fashions in fabrics of

Celanese contemporary fibers



EINIGER

Do not deny yourself the most outrageously flattering neckline of the year...feature attraction of B.H. Wragge's skillful flow of Einiger mohair boucle. See how it by-passes the waistline, creates one of its own at hip-level ... then moves on into the slimmest skirt going. About $80 at Bonwit Teller, N.Y., I. Magnin, California; J. L. Hudson, Detroit; Rich's, Atlanta . . . and other fine stores. Or write Einiger Mills, 350 Fifth Ave., N.Y.



H.T.'s wife wears B.H.Wragge

A dress so great and great
for everything it's like
money in the bank.
Cambridge worsted flannel
cut in the B. H. Wragge easy way
with trouser crease skirt.
In unobvious colors like pewter
or calf. Sizes 8 to 16. $55.00.

Bonwit Teller, all stores
Prices slightly higher
west of the Rockies.


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T.
3 new Ts...crossed with
the feminine stroke of Ciranno.
Heels have the shaped-in silhouette...
straps, the elegance of a soiree shoe.
You'll want to collect them in all colors
and leathers, for all hours.
Cirannos from 10.95 to 12.95 at
Charles F. Berg, Portland; J. L. Brandeis, Omaha;
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Owens Shoes, San Mateo; Russek's, New York
and other fine stores across the country...or write
Vogue Shoe, 3660 So. Hill, in wonderful Los Angeles
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Cascade of

Forstmann froth

Fall's most thrilling new texture is Forstmann's Ambra—wool looped with luscious fillips of mohair. Kantor-Frasca set it in magnificent perspective in a coat that flows in deep pleats from a ruff of natural ranch mink. Also available in Forstmann Charma and Kanmoora. At fine stores.

QUALITY STYLE CRAFTSMANSHIP

FORSTMANN

Look for this label . . .
it identifies the finest woolens
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Her dinner parties

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She's a woman of unerring taste—
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for SIDNEY GOULD sweaters. This one—Italian-inspired
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Rising to the occasion, this season's finest expression of the little black dress looking very like a Louis David portrait of Mme. Récamier. The fabric, Onondaga Rayon and Acetate crepe, incredibly black, falls gracefully straight and slender from a high adventuring waistline.

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THE ALL-IMPORTANT PUMP... *Key to every well-mannered fashion-wise wardrobe. Here, three beautifully groomed examples of the pump maker's art, not alone to be admired, but to be worn with absolutely blissful ease. Just part of an exciting new Autumn collection now at leading stores. All with the exclusive Arch Preserver comfort features you love. Most styles* **$16.95.** *Others $15.95 to $18.95.*

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Plumes: lavish print that's light on care...thanks to Acrilan®

The fashion's by NELLY de GRAB... a splurge of paisley that brings out the peacock in you. No fuss, no feathers though, about its care! Clean it seldom, iron it less... it won't need it. Why? It's made with Acrilan, the wrinkle- sag- and soil-resisting acrylic fiber by Chemstrand! A top-flight beauty in crisp, rich "Marquesa," the 70% Acrilan-30% rayon blend by Cohama. In blue-green (shown here) or taupe-turquoise, it comes in sizes 8-16. Walk away with it soon (for about $25) at a nearby store.

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FRANKLIN SIMON & branches, New York, N.Y. • Kansas City, Mo., Kline's Inc. • St. Paul, Minn., Schuneman's, Inc. • San Francisco, Calif., The White House • at these and other fine stores

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. . . that's as young for your wardrobe as if you, yourself had created the versatile flats and elegant little heeled shoes Edith Henry has made the fashion.
In discovering the joy of
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AAAAAAA to C, priced 7.95 to 12.95.
So for the name of the store nearest you, and your free copy of Edith Henry's Fashion Catalogue
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After all, the chemise got its start in these parts! And from the latest storm it's stirring . . . honorable ancestor knew a good thing. Suddenly, your look, your very life (and, naturally, your newest Helen Harper sweater) develop a leaning for the faintly exotic . . . take on a bitter-sweet foreign flavor. High time to bring the fabulous East as far West as the law will allow! At fine stores in the U.S.A.: Canada: Mexico . . . or write to **Helen Harper Sweaters,** 1372 Broadway, New York 18, New York. In Canada: 4060 St. Lawrence Boulevard, Montreal.

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THE *shining luxury of calf . . . in*

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THAT *distinguishes Fall 1958. You'll*

LOVE *their new softness . . . want*

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WALKING *happily on neatly bobbed heels.*

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made in Paris...
with
luxurious simplicity
and incomparable
knit fabrics

left: *striking sheath in "hound's tooth" check... black and white... brown and white... two tone red*
...about 70 dollars

right: *casually elegant day-to-eve gown... desert sand... deep charcoal Mediterranean blue*
...about 60 dollars

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TRICOSA PARIS

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Martha Manning

JUBILEE COLLECTION

Acetate-rayon crepe in sizes 12½-22½, 12-20. **About $15.00**

(*upper left*) Coat chemise with neckline tie that doubles as a belt. In black, prune, twilight blue, beige.

(*center*) One-piece dress with bolero-look jacketed front, rhinestone pin. Black, bottle green, twilight blue or garnet.

(*upper right*) Panel-front slimliner with draped collar, rhinestone pin. Black, prune, twilight blue or bottle green.

(*lower right*) One-piece dress with free-swinging back. Black, twilight blue, peacock or garnet.

Where to buy?
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Autumn's smartest new coats feature

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Foot Saver's exclusive Shortback® last assures snug heel fit, yet permits caressing foot freedom.

The smart simplicity of Foot Savers features deep-down comfort that makes them so

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Luxurious emollient night cream—rich "beauty diet" for dry, mature or fragile skin. Wonderful humectant Ayerogen replenishes essential natural moisture. Rare unguents help smooth away fine lines and crepy patches.



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Left: Basketweave skirt with pull-through knee belt — in bronzine, smoke grey. About $25. Pure silk matching blouse. About $15.

Center: Cashmere/wool skirt with knee bow. Waltz blue or toast. Pure silk Jacquard blouse, dyed-to-match. Each about $18.

Right: Bouclé plaid skirt. Red or royal with olive. Matching flyfront knit shirt. About $35.

designed by Leonilda

A DIVISION OF GENERAL SHOE CORPORATION



I.Miller

Shoe-Over- A double entendre in suede and calf, the color of Hue, our new go-with-everything color. About $30.



TERRY COCOON



Winter **terry** wraps you in a coat that's all gentle curves—sashed in front with a miniature belt. Little pleats billow into a rounded back. Cocoon has secret pockets, fastens with buttons tinted to match the terry. In Antique Gold, Turquoise or Fleece White. Small (8-10), Medium (12-14), Large (16-18). $10.95

Add 35c ea. for shipping. Send for catalog.

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Terry Cocoon $10.95 Sz.____ Color____

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FREE With any jacket or coat we clean, ONE PAIR of leather or suede gloves cleaned, redyed, refinished FREE. Just enclose this ad.

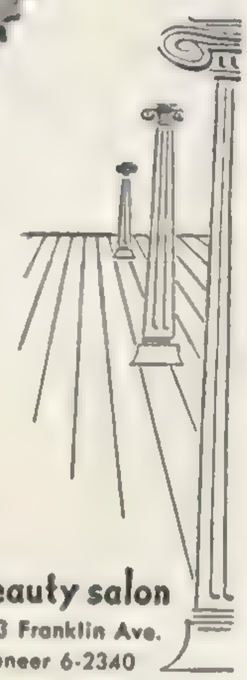
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SHOP

...good odds for September

1. Four address books—better than one, obviously, when it comes to keeping track of faraway places; in red, black, tan, marked France, Italy, Spain, England. With matching holder, $7.50 ppd. Galleria, 143 East 54th St., New York 22.

2. Plaid make-up kit carries such beauty et ceteras as face powder, lotions, creams, in gilt-topped white plastic bottles and jars; $4.50 ppd. Wilco Fashions, 35 South Park Ave., Rockville Centre, New York.

3. Fur coat at a price. One of the handsome coats this autumn—sleek natural Chilean Rock fur seal, narrow-sleeved, double-breasted, with flap pockets, turnback cuffs. Sizes 10 to 18. $375 inc. tax. Harold J. Rubin, 52 East 56th Street, New York 22. N. Y.

4. Bagged in brown. Reverse calfskin handbag with a casual air, roomy efficiency. Also in olive green, black. $36.50 inc. tax, ppd. At Abe Silver, 1310 6th Ave., New York 19, N. Y.

5. Gold ballpoint pen in 14-K. gold, brushed finish, with pocket clip, $48.50 inc. tax, ppd. Olga Tritt, 424 Park Avenue, New York 22.

6 Chained clover. A four-leaf clover on a link bracelet, both in 14-K. gold. Bracelet. $30*. Charm. $12*. By Charm & Treasure, Dept. VE, 509 Fifth Ave., New York 36.

7. Otter cardigan rimmed with black sweater knitting. This, in brown South American river otter, with black bone buttons; seven-eighths length (it *could* be the start of a walking suit). $585*. Henry Greenhut, 745 Madison Avenue, New York 21.

8. Men's collar stay-downs, to stop collar curl, in 14-K. gold, regulation size, with initials (no laundry losses here). $14.50 inc. tax, ppd., plus 25c for each initial. At Merrin Jewels, Dept. V, 530 Madison Ave., N. Y. 22.

9. Fashion afoot. A shoe of black calfskin with a medium low heel and vamp of black lizard; small string tie at toe. Sizes 4½ to 10. $26.95. Mayfair Shoes, 526 Madison Ave., N. Y. 22.

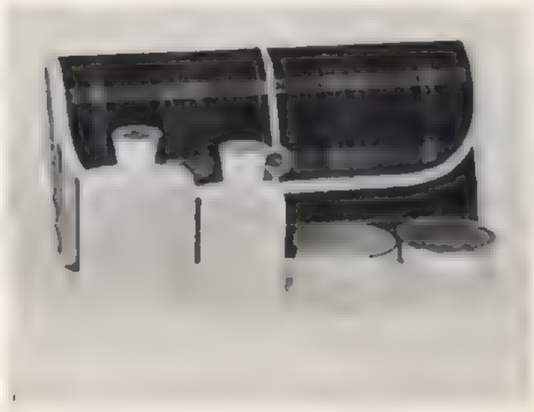
No dress lasts forever, and most of the time, who'd want it to? But occasionally there's a special dress, or perhaps a piece of lace or brocade, to be handed down to the nth granddaughter. Such treasures can be timeproofed by a process that guarantees them against mildew, insects, or discolouration. The fabric is cleaned, restored, boxed, and hermetically sealed. Imperial Heritage Process, 454 Park St., Hartford 6, Connecticut. *PLUS TAX

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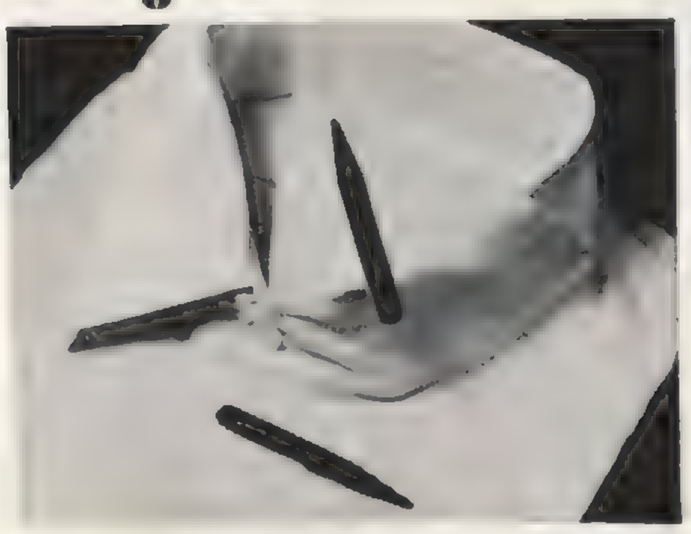


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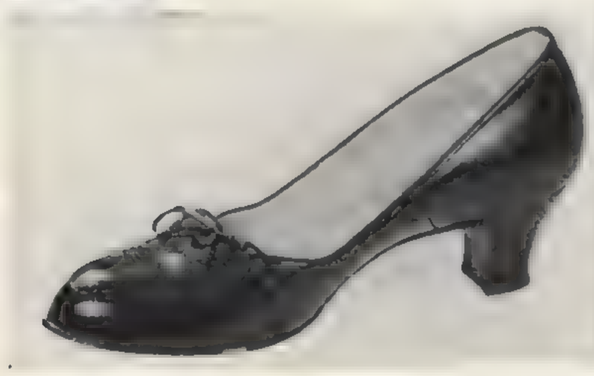
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It has been known for years that women's inner production of sex hormones slows down after 30—that hormone deficiency causes wrinkles. But only now—with the discovery of the strange penetrating power of Oriental Sesame Oil—have we learned how to get wrinkle smoothing hormones beneath the surface. Forget all your earlier disappointments from surface treatments.

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"Out, damned spot! out, I say!" . . . Wm. Shakespeare



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Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new ESOTERICA, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, neck and arms. Not a cover-up. *Acts in the skin—not on it.* Fragrant, greaseless base for softening, lubricating skin as it clears up those blemishes.

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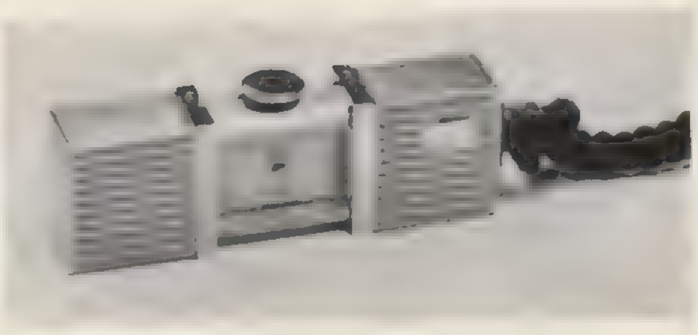


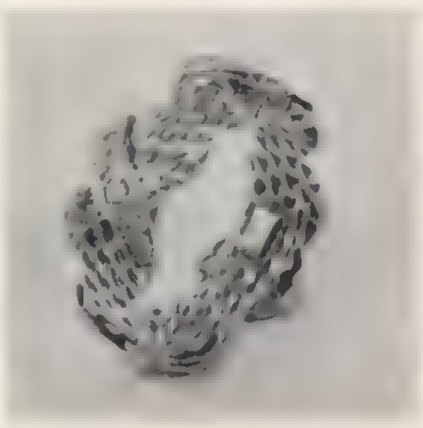
Italian walking shoe with pointed toe, continental charm. Made in brown or black calfskin. Sizes 3 to 10½. $50 ppd., Fiorentina Shoes. 789 Madison Ave., N. Y. 21.



Spotted here: Furry handbags with the zing to power the lion's share of a wardrobe. Somali cheetah. left. $69.50: leopard, right, $39.50. Tax inc., ppd. Oce-Leopard, 244 W. 39th St., N. Y. 18.

Time keeper. 17-jewel Swiss watch hidden inside a sterling silver and gold case. Black silk cord attached. $123*. Also in 18-k. gold, $218*. Both ppd. By Marshall, at E. B. Meyrowitz, 520 5th Ave., New York 36.





X-ed in diamonds. Twisted bands of 18-k. gold marked with diamond crisscrosses. $605 inc. tax. At Bergdorf Goodman, 754 5th Ave., New York 22. N. Y.

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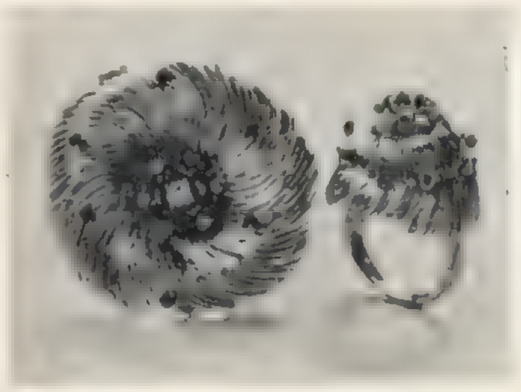
HOUND

for September



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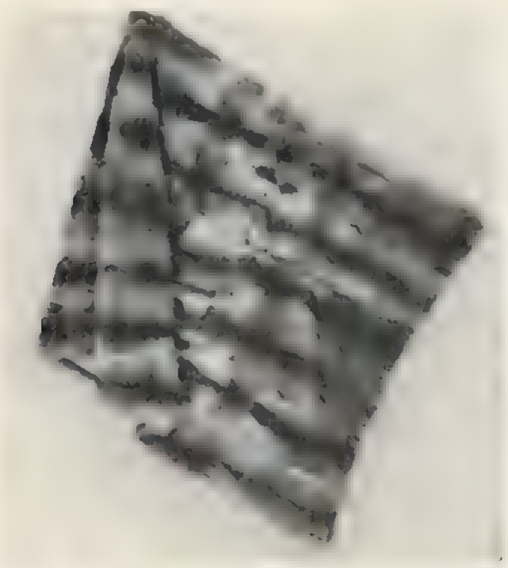
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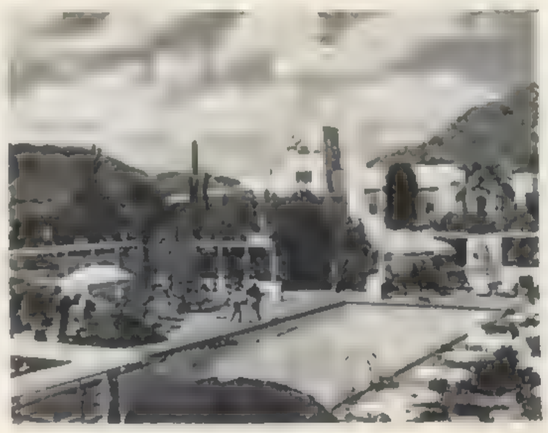
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✓ ✓ ✓

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Amarillo, Tex. — Blackburn Bros.
Ann Arbor, Mich. — Goodyear's
Ardmore, Pa. — Strawbridge & Clothier
Asbury Park, N. J. — Dainty Apparel
Asheville, N. C. — Carroll & Co.
Baltimore, Md. — Schleisner
Bartlesville, Okla. — Montaldo's
Bay City, Mich. — Mary K. Dress Studio
Berkeley, Calif. — Bernice Dinwiddie
Berwick, Pa. — Nellie Welliver
Binghamton, N. Y. — Drazens
Birmingham, Ala. — Margaret Bowron
Birmingham, Mich. — Kay Cooley
Bismarck, N. D. — Robertson's
Bloomington, Ind. — The Kings' Shop
Boston, Mass. — Sporting Tailors
Buffalo, N. Y. — L. L. Berger
Cairo, Ill. — Mildred Gates Apparel
Carmel, Calif. — Cinderella Shop
Casper, Wyo. — Kassis Dept. Store
Chambersburg, Pa. — The Little Shop
Charleston, W. Va. — The Diamond
Charlotte, N. C. — Montaldo's
Chattanooga, Tenn. — Lovemans
Chicago Heights, Ill. — The Rau Store
Cincinnati, Ohio — Jenny
Colorado Springs, Colo. — Gray Rose
Columbia, S. C. — Belk's
Columbus, Ohio — Montaldo's
Corona del Mar, Calif. — O'Brien's Specialty Shop
Corpus Christi, Tex. — Godwin Shop
Cumberland, Md. — Peskin's
Danville, Ill. — Parisian
Danville, Va. — Belk-Leggett
Davenport, Iowa — Petersen-Harned-Von Maur
Dayton, Ohio — Billy Lewis
Decatur, Ill. — Semmel's
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Des Moines, Iowa — Younkers
Dublin, Ga. — Stephens
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Dubuque, Iowa — Roshek Bros.
Duluth, Minn. — Arthur A. Silver
Duncan, Okla. — Mildred's
Durham, N. C. — Montaldo's
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East Orange, N. J. — Doop's
Edina, Minn. — Marvin Oreck
Elgin, Ill. — The Boutique
Elkhart, Ind. — Stephenson's
Englewood, N. J. — N. DeScherer
Erie, Pa. — Jeanne Louise
Eureka, Calif. — White House Fashions
Evansville, Ind. — Strouse & Bros.
Fairmont, Minn. — Georgia's
Fargo, N. D. — Store Without A Name
Flint, Mich. — Chrisile Shop
Fort Dodge, Iowa — Hollywood Style Shop
Fort Worth, Tex. — Meacham's
Gloucester, Mass. — Adasko's
Grand Forks, N. D. — Bray's
Grand Rapids, Mich. — Alice Jane Dows
Great Falls, Mont. — Beckman's
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Hamden, Conn. — Fred Phipps
Hammond, Ind. — Carrie Long
Hanford, Calif. — Mirviss
Harlingen, Tex. — Brasher-Jones
Harrisonburg, Va. — Jimmie's Dress Shop
Haverhill, Mass. — Pauline's Dress Shop
Henderson, N. C. — Roth-Stewart
Hibbing, Mont. — Nides Fashion Shoppe
Hot Springs, Ark. — Montaldo's
Huntington, W. Va. — Brown's Apparel
Indianapolis, Ind. — Wm. H. Block
Iron Mountain, Mich. — Colenso's
Jackson, Miss. — The House of Overton
Jackson, Tenn. — Kisber's
Jacksonville, Fla. — Levy's
Jefferson City, Mo. — The Purple Shoppe
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Johnson City, Tenn. — King's
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Kenosha, Wis. — Lepp & Co.
Kentfield, Calif. — Grace Graham
Kinston, N. C. — Brody's
Knollwood, Minn. — Harold
Knoxville, Tenn. — Rich's
La Crosse, Wis. — Lottie's Shop
Lafayette, Ind. — The Fashion
Laguna Beach, Calif. — Town 'N Surf Shop
Lansing, Mich. — The Style Shop Seaman Co.
LaSalle, Ill. — Blakely's Dept. Store
Lawton, Okla. — Scott's
Lexington, Ky. — Meyers
Lime Rock, Conn. — Gurli Eldred Shop
Lincoln, Neb. — Miller & Paine
Longview, Texas — Riff's
Louisville, Ky. — Byck Bros.
Madison, Wis. — Simpson's
Mankato, Minn. — La Vogue
Marshalltown, Iowa — Herman's
Massena, N. Y. — Rose Kauffman
McAllen, Texas — Ladies' Supply
Meadville, Pa. — Maggie's of Meadville
Medford, Ore. — Jean Hart
Midland, Texas — Grammer-Murphey
Milwaukee, Wis. — MacNeil and Moore
Minneapolis, Minn. — Harold
Minot, N. D. — Baders
Missoula, Mont. — King's Dress Salon
Moberly, Mo. — Nola Leach
Modesto, Calif. — Lee's Womens Apparel
Monroe, La. — Bella Scherck Davidson
Montgomery, Ala. — Tommy's Dress Shop
Morgantown, W. Va. — Finn's
Morris Plains, N. J. — The Silo
Muskogee, Okla. — Calhoun's
Nashville, Tenn. — Grace's Shop
New Bedford, Mass. — Lloyd's
New Canaan, Conn. — The Dress Box
New Haven, Conn. — Fred Phipps
Niles, Mich. — Worth's
Norfolk, Va. — Sarah Cohen
Oak Park, Ill. — Wm. Y. Gilmore & Sons
Ocean City, Md. — Hess Apparel
Odessa, Tex. — Bateman's
Oklahoma City, Okla. — Rothschild's
Omaha, Neb. — Nebraska Clothing Co.
Orlando, Fla. — Dickson & Ives
Oswego, Ore. — Oswego Country Store
Park Ridge, Ill. — The Park Shop
Peoria, Ill. — The Schradski Co.
Petosky, Mich. — Kay Cooley
Philadelphia, Pa. — Strawbridge & Clothier
Pine Bluff, Ark. — Cohen's Fashion Shop
Pittsburgh, Pa. — Kaufmann's
Ponca City, Okla. — French's
Pontiac, Mich. — Bloomfield Fashion Shop
Portland, Ore. — Nicholas Ungar
Poughkeepsie, N. Y. — The Up To Date Co.
Princeton, Ill. — The Alma Magnuson Shop
Providence, R. I. — Mills Sisters
Pueblo, Colo. — House of Brides
Racine, Wis. — Murray Held
Raleigh, N. C. — Jean's
Redding, Calif. — Emily Tatler
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Schenectady, N. Y. — Barney's
Scranton, Pa. — Florence Hinerfeld Dress Shop
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Summit, N. J. — Miss Nellie
Swampscott, Mass. — Designers Shop
Syracuse, N. Y. — E. W. Edwards & Son
Tacoma, Wash. — Lou Johnson
Terre Haute, Ind. — Jame-Wolf
The Dalles, Ore. — The Paris Apparel
Toledo, Ohio — Rochelle's
Towson, Md. — The Clothes Line
Trenton, N. J. — Elsie Gallavan's
Twin Falls, Idaho — Fashion Shop
Uniontown, Pa. — Ina's Dress Shoppe
Vallejo, Calif. — Roseé
Ventura, Calif. — Jack Rose
Waco, Texas — Town & Country
Walla Walla, Wash. — Gardner's
Warren, Ohio — The Rappold Co.
Washington, Pa. — Hal Lewis
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Wausau, Wis. — Schmidt's
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Westfield, N. J. — Jane Smith
West Pikesville, Md. — Schleisner
Westport, Conn. — The Dress Box
Wheeling, W. Va. — Hal Lewis
Wichita, Kansas — Lewin's
Wichita Falls, Tex. — Reed's Parisian
Williamsport, Pa. — Jones Specialty Shop
Wilmington, Del. — Strawbridge & Clothier
Winona, Minn. — H. Choate & Co.
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Birmingham, Ala. — Loveman's
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SEPTEMBER 1, 1958 VOGUE

Vogue's eye view of

20 LEADING QUESTIONS

in American fashion

1. What is the smart skirt length?
2. Where is the waistline?
3. What is the state of the chemise?
4. Are skirts wide or narrow?
5. What shape of suit means the most chic now?
6. Do the new clothes have belts?
7. What about bangs and wind-machine hair?
8. Will one superb opera pump (five versions) settle the shoe problem this winter?
9. Is the sheath dead and gone?
10. What about the "classic good-taste" concept of jewellery?
11. Why spend money on colour when black is so safe and wonderful?
12. Must eyes be made up to Cleopatra-pitch all the time?
13. Are shirtwaist dresses passé?
14. What is the current state of the trapeze?
15. Is the dark-stocking-coloured-stocking thing real?
16. How many skirt lengths figure in the evening looks?
17. Have handbags changed?
18. Are blond streaks in or out of the coiffure picture now?
19. What about prints?
20. What's the biggest fashion buy around . . . not necessarily a bargain, but one stimulating elegance that works like adrenalin for all the other clothes in a wardrobe?

ANSWERS by the fashion editors of Vogue on the next page and in pictures throughout this issue.



What is the newest hat shape? . . . Not a shape at all, but a colour. And the colour is violet, purpling here a soft back-of-the-head cone. Salient among violet's virtues: its amenability to almost any colour on the clothes map. The hat by Sally Victor. Also at Marshall Field; Famous-Barr.



VOGUE'S 20 ANSWERS:

What's new to wear in the U.S.A.

There may be other nights, other days, but right now the clothes question pins down, as far as we can see, to four words, "What shall I wear?" And we respond, this autumn, 1958, as follows:

1. What is the smart skirt length? In American fashion, skirts are short. But while most of them stop at the nicely covered just-below-knee level, this year's Dior-St. Laurent collection has, first of all, checked the rise of the hemline, and, secondly, given fashion authority to slightly longer skirts for women who want them. Slightly slightly are the key words here; the dropped hemline at Dior depends on silhouette; his word is "16 inches—but varying with the design and the wearer."

2. Where is the waistline? We're pleased to report that waistlines have not vanished. Mostly they're high now; they can be belted and "natural"; very, very occasionally they're low and middyfied. Some clothes, it's true, skim by the waist in a manner best described as blasé, but even then they follow the shape of the figure.

3. What is the state of the chemise? The word chemise is passé. So are trick chemises with puffs and bows slung low at the back. The shaped variations (sometimes shaped to a sheath) remain.

4. Are skirts wide or narrow? Both; and one thing more—some of the newest-looking skirts are pleated. The best wide skirts effect a small, graceful cone of fabric, rather than a yards-and-yards-around-the-hem look. That's the day story; at night many shapes star—bubble skirts, stiffened fullness, and the close-and-narrows.

5. What shape of suit means the most chic now? In a limelight season for suits, no one suit-shaped suit stands alone in the glow. Instead, there are dress-plus-jacket suits, walking suits, and a variety of fresh, unexpected approaches to the jacket and skirt tack. (For seven of these, see pages 194-199.) What they all have in common is: easygoing fit. What's gone is: those little nipped-in jackets that have crowded the suit picture for a decade; and that little nipped-in accessory plan—inevitable white gloves, one inevitable string of tiny pearls; inevitable tiny veiled flower hat.

6. Do the new clothes have belts? Often they do. But not always. And not necessarily at waist-level. The high waist—call it Empire, Directoire, babywaist, Récamier, or whatever—is the strongest direction in American fashion and in the new Paris collections. In spite of *(Continued on page 250)*

September 1958: the fox-furred suit

Opposite: Part of the great silver fox revival—this fox-furred suit on the dress and jacket plan that is sweeping the new suit-year. High-waisted dress with decorous elbow sleeves; a miniature wrap of jacket shimmered with natural Canadian silver fox. Coiffure for the fashion independent: long hair swept smoothly around the head with the new height at the crown. Suit of black sheer wool, by Hannah Troy; about $255. At Saks Fifth Avenue; Dayton's; Frost Bros.

PENN

Colour... how far will it go in fashion?

Colour—followed along its new route—can take you as far as the most beautiful look you've owned, providing you remember that colours merge in a new way now (brown shoes might never see that brown suit); that a really colour-adapted woman knows the X-quantity colour-value of a fur hat, of a trunkful of gloves (fawn, mahogany, chamois, every beige colour) held against a fall of brilliance.

Left: Brown, the Malacca shades, several per wearing. Wool tweed suit, Paisley silk satin printed overblouse and jacket lining. By Adele Simpson, about $245. Saks Fifth Avenue; Harzfeld's; Frost Bros. Irene of New York hat.







Directly left: Tortoise green with its new make-up on: brown shoes, yellow gloves, fathoms of silver fox. Suit, a jacket of Stroock wool tweed and a wool dress with demi-long sleeves, uncollared neckline, by Paul Parnes; about $215. Bonwit Teller: Hudson's; Wm. H. Block. Mr. John hat.
Jewellery: Schlumberger for Tiffany.
Belle-Sharmeer stockings;
Newton Elkin shoes.
Colour news to take for face-value here: liquid make-up by Anatole Robbins.
Above: Black-brown ribbed wool cord coat, cape-wide, breathing fashion
as mysteriously as perfume . . .
the hyacinth hat is part of the savour.
Coat, by Monte-Sano & Pruzan, about $250.
Bonwit Teller: Hutzler's.
Emme hat.

HENRY CLARKE

Colour—
the new issues



Directly right: Raisin-red,
a beauty in its own right,
beautified—with an aurora of
fur, dyed apricot, for the jacket
lining. The "second suit" here,
an underjacket and the skirt,
are subject to personal emphasis:
an opossum shoestring stole,
for instance. Wool tweed suit
by Ben Zuckerman, at
Bonwit Teller; I. Magnin.
With raisin: Amarante lipstick
by Orlane. Emme hat.
Centre: Tortoise-green Glen
plaid wool suit with these
restatements of the brown theme—
shoes, bag, nutria hat, coiffure.
Suit, ascot-ed, by Paul Parnes,
about $160. At Bonwit Teller;
Sakowitz; Joseph Magnin.
Irene of New York hat.
David Webb jewellery.
Customcraft shoes. Stockings by
Berkshire. Table, chair, and
giant turtle: from John Vesey.

Right: Currant shading, thin woollen,
some satin in the belt—a dress,
all very neatly manicured
for afternoon-and-on schedules.
Currant beads. silver fox hat:
two possibles with this.
Dress by Harvey Berin, $100.
At Bergdorf Goodman; I. Magnin.



HENRY CLARKE



Night looks—
the printed direction

Tangent to the late news this season: the continuing, infatuating charm of the printed evening dress. Here, two new versions in brocade, lighted with traceries of gilt thread.

Lemon-peel print, right, one of the freshest, zingiest of the new evening colours—here in a theatre suit of silk satin; stand-out skirt; buttons down the back of the cropped put-over. And this further fact to consider: the wonderful look of yellow with a dark fur coat; or with a white silk one. Two-piece dress by Branell of Abraham silk woven with Lurex thread.
$185. At Best & Co.; Montaldo's; Frederick & Nelson.

Chrysanthemum-printed ball dress, left, the print accomplished by a weaving of gilt-thread flowers; uptilted skirt designed for a woman with marvellous legs to wear to the biggest parties this year—for instance, the International Horse Show Ball, Washington's first, at the Sheraton-Park Hotel, October 13. By Adele Simpson of Bianchini silk satin. At Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. S. G. Barnett jewellery.
Invisible "gold": Dana's 20 Carats perfume.



HENRY CLARKE



Other nights—other night looks

Steamer coat and satin, left. Makings of one of the great ravishments of this or any other year: a steamer coat in the context of silver and satin. The latter, a thin, camisoled dress, slashed and latticed with silver and white paillettes, and silver thread. The coat itself, plaid wool, vented, lined with white silk satin. To wear? Big parties, the opera, really spectacular openings. Present setting: the scene of another all-out dazzle treatment—the New York theatre named for Alfred Lunt and Lynn Fontanne. All blue and gold and crystal glitter, this one-time movie house has, in the way of non-rococo enticements, eight rows of mezzanine seats with footstools, smoking privileges during the play. Photographed here: the Promenade that backs the mezzanine, designed by Arthur Boys. (Next month at the Lunt-Fontanne: the new musical, *Goldilocks.*)
Steamer coat and silk satin dress, by Ben Reig. Bonwit Teller; Neiman-Marcus; I. Magnin. Gamins shoes at Andrew Geller. Diamonds: Harry Winston.
Granato lipstick, by Princess Marcella Borghese.

Carnations in depth, right. Carnations woven in red-carnation silk damask—one of the charming new ways to wear flowers these evenings, when the evenings in question are smallish but gala. Further lures: a gentle rise of waist; small puff of skirt, close-hemmed. By Adele Simpson; about $145 at Lord & Taylor; Hutzler's; Joseph Magnin.
Added carnation-dimension: the perfume of the same name—Mary Chess Carnation.

HENRY CLARKE



The tunic smock



The smock greatcoat

What every woman needs to know about shape now is this: there's no one-and-only; there's a choice. Here, two of this year's fashion greats, both based on Traina-Norell's epic view of the smock
This page: The smock greatcoat, with an ingenious yoke that gives the woman inside a look of delightful, wonderfully appealing fragility. The counterpoint: a generous swing of bulk below the yoke.
Nice point: the black crocheted buttons.
Coat of dark tobacco brown wool. At Bonwit Teller; Nan Duskin; Dayton's; I. Magnin. Turban bonnet worn well to the back, by Emme. Confettis shoes.
Opposite page: The tunic smock dress of beige wicker-weave wool with pinafore pockets, and all the collected citycism of a walking suit. (The tunic buttons at the back; the skirt has a camisole top.)
Worn here with a tipped, quilled sailor by Emme.
Dress, at Bergdorf Goodman; Woolf Brothers; Neiman-Marcus; I. Magnin. Delman shoes.
Both pages: Cartier gold jewellery.



Broadtail bubble; sweeping stone marten

Something wonderful is happening to furs—new shapes; new colours; fresh ways with established classics. *Left:* The cutaway bubble coat of black broadtail with the sort of elegance that never goes out before noon, never looks better than it does with a short, straight dinner dress. Coat of black-dyed Russian broadtail lamb, a Capucci design for David Furs. Also at Davidson's. Hattie Carnegie turban of black velvet. Van Cleef & Arpels jewels. *Right:* The great stone marten revival—a full-length coat of what was once a "little-fur" fur, soft, brownish, and long-haired, with creamy under-lighting. This coat, with a generous sweep and almost no limits to its day and night appearances. Coat by Revillon. Also at I. Magnin; Eaton's of Canada. Van Cleef & Arpels bag; earrings.



THE NEW SUIT-

On these six pages, the new suit-year as seen from a September 1 vantage point: more shapes in fashion, more ease in shapes. One possible conclusion: more fashion-power per woman. Right, first-of-autumn town suit with provisions for midwinter: a wing-spread of toss-jacket, thickly lashed with fringe; short under-jacket; straight skirt—also short, naturally. By Ben Zuckerman, in a shadowy black-and-beige wool tweed. French leather gloves. Both: Saks Fifth Avenue. Suit: Harzfeld's; Neiman-Marcus. Genghis Khan effects: dark mink rolled around a soleil crown. Hat, by Christian Dior-New York.



THE TOSS-JACKET SUIT
WITH FRINGE

KAREN RADKAI



One development in the new more-jacket excitement—less skirt. This one—when the jacket's buttoned—no more than a ripple between thigh and kneecap. By Ben Reig, in navy-blue petit-point worsted. Bonwit Teller; Hutzler's; Frost Bros. Gloves by Superb. Emme navy-blue velours cap. Shoes by Hill and Dale. (Other more-jacket excitement to follow.)

LONG JACKET,
RIPPLE SKIRT

YEAR 7 ways it shapes up

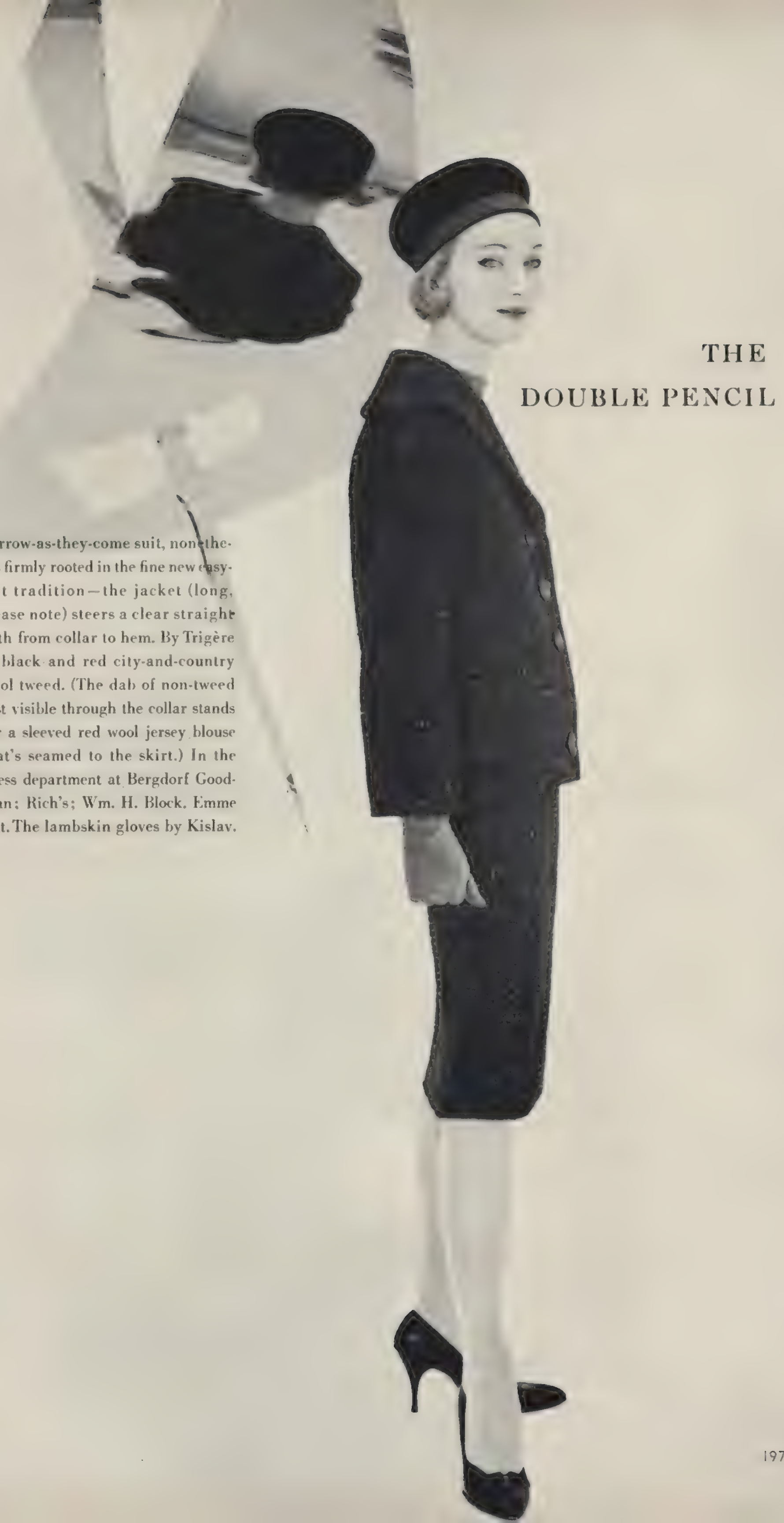


THE FLOUNCED JACKET

Among the newest ways for a city suit to look easy (and it isn't new unless it does)—a loose longish jacket, deep-flounced over a narrow skirt. By Gernreich-Bass, in a stripy black-and-white wool tweed (Bellaine fabric). At Lord & Taylor; Neiman-Marcus; Joseph Magnin. Stripes in another direction, a fake civet-fur beret. This, from Christian Dior-New York. Shoes, these two pages, by Palizzio; the gloves by Superb. Both: Lord & Taylor.

THE DOUBLE PENCIL

Narrow-as-they-come suit, nonetheless firmly rooted in the fine new easy-suit tradition—the jacket (long, please note) steers a clear straight path from collar to hem. By Trigère in black and red city-and-country wool tweed. (The dab of non-tweed just visible through the collar stands for a sleeved red wool jersey blouse that's seamed to the skirt.) In the dress department at Bergdorf Goodman; Rich's; Wm. H. Block. Emme hat. The lambskin gloves by Kislav.



KAREN RADKAI



THE
PANEL-JACKET
SUIT

In the woman's-best-friend category: the suit-look (right) that plays both sides of the fence—superbly. Equally little-black-dress and little-black-suit, it looks newest this way: high-waisted drawstrung jacket; slender, sleeved dress. By Maurice Rentner, of thick black Rodier wool. In the dress department at Saks Fifth Avenue; Hutzler's. The beige panne beret, by Walter Florell. Gloves by Superb.



Fling of panels, cone sleeves, secret panel of buttons—a city suit (left) that amounts to a suit-revolution. Golden wool tweed, with a blouse of grey-and-yellow wool crêpe. By Scaasi, in Rodier tweed. At Henri Bendel; Wanamaker's, Phila.; Harzfeld's. Black turban: Hattie Carnegie. Kislav gloves. Newton Elkin shoes.



KAREN RADKAI

THE WALKING SUIT

DIRECTOIRE DRAWSTRING

Instance right: the runaway fashion-power of the walking suit (it's been evident for months, now): stride-wide skirt, a jacket that's the near equal of a coat. Camel-coloured wool fleece, with an Empire-directed waistline, white silk-satin overblouse, city-country properties. Suit and hat, by Galanos. Bergdorf Goodman; Nan Duskin; I. Magnin. Accent shoes.



BRUCE DAVIDSON

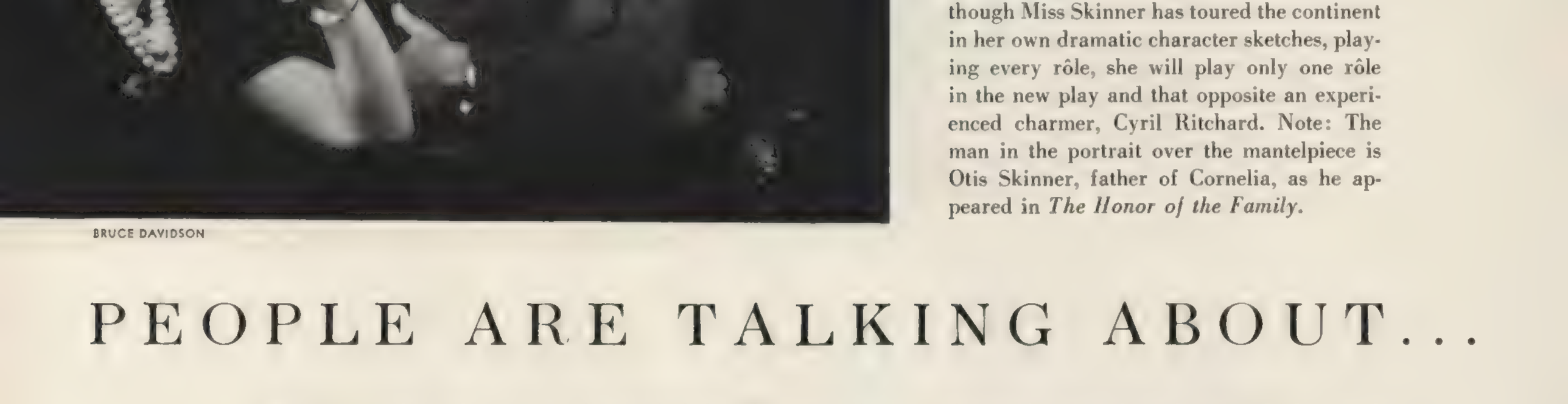


CORNELIA OTIS SKINNER and SAMUEL TAYLOR, left. This handsome and knowing pair have collaborated for the first time on a new comedy, *The Pleasure of His Company*, which will open soon. They put their talents together, perhaps because Mr. Taylor wrote the play, *Sabrina Fair*, a delightful tale about a gawky young girl and a rich older man, while Miss Skinner was co-author of *Our Hearts Were Young and Gay*, a delightful tale of two gawky girls and a rich old continent. Although Miss Skinner has toured the continent in her own dramatic character sketches, playing every rôle, she will play only one rôle in the new play and that opposite an experienced charmer, Cyril Ritchard. Note: The man in the portrait over the mantelpiece is Otis Skinner, father of Cornelia, as he appeared in *The Honor of the Family*.

PEOPLE ARE TALKING ABOUT...

VIDEO TAPE, the wider strip in the tangle below. By using this new shining bronze-coloured tape, which records sound and picture simultaneously and is far cheaper than film, local stations now can afford to syndicate their own shows, a fresh device which may be an enormous new source for television programs. A taped half-hour program is about the size of a hubcap, can be mailed easily to any station that wants it. This means that the originating station can get more money, the program more viewers, the viewers more choice.

STEREO TAPE, the narrow strip in the tangle below. By the accelerating use of this equally shining bronze or reddish-coloured tape, record companies may in a few years do to LP's what LP's did to 78's.
The great advantage of stereo tape is that, through multiple channels, sound can be recorded with increased fidelity. In fact, it stretches sound.



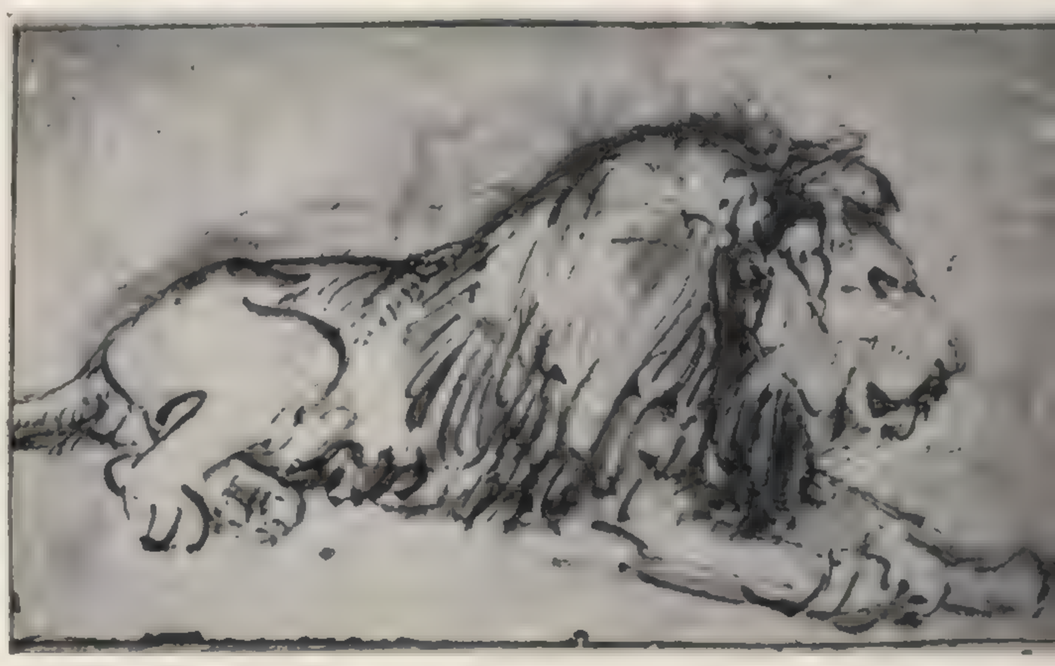


THE WOMANLY ART OF SELF-DEFENSE, above. This charmingly explicit "how to" is part of a photographic excursion into life in New York from 1890 to 1910, shown in a new book and exhibition, both called *Once Upon a City*, written and arranged by Grace M. Mayer, curator of prints at the Museum of the City of New York, where the photographs will be shown. They come from more than ten thousand Byron Company photographs given to the Museum by Percy C. Byron, now eighty, who took many of the documentaries before anyone thought of that category. He just liked to photograph, for instance, a household staff of fourteen or a coach with a scurry of top-hatted men.



SHELLEY BERMAN, right. A young, dark, rather twitchy comedian who has a bright habit of devaluating too glib intellectual coinage as fast as its glib pretenders mint it, Berman improvises, to a pattern, his act, lighting it with such names as Gide, Joyce, Freud, and Krafft-Ebing. (His trademark, more or less, is an imaginary telephone and a high real stool.) Not as bitter as Mort Sahl nor as varied as Mike Nichols and Elaine May, he is as funny in his flashily neurotic conversations, which he first began, after a few years of disappointment as an actor, at Mister Kelly's, a Chicago night club that germinates comedians. Since then he has roved the night-club belt, been on a dozen or more TV and radio programs with his self-written telephone monologues; in one of them he asks: "Remember Louis Pasteur, the trouble he had selling rabies?"

REMBRANDT DRAWING, right. This extraordinary sketch of a lion, one of the great animal studies made by Rembrandt, perhaps when a travelling zoo fortunately came to Amsterdam, is part of the first important exhibition of "Dutch Master Drawings," loaned especially by a group of Dutch museums to five American museums across the country. The fifth in the master drawing series, which began with French loans and went on to show Austrian and German drawings as well as those of Goya, the new Dutch show has, among its treasures, work by Terborch, Hobbema, and Hals.





"Good Fortune, Signora"

A short story by HERBERT KUBLY

Maria Elena pushed open the door of her cellar home and looked into the night in the street above. It was an ugly night for Naples, unseasonal even for Christmas Eve. A wind like broken glass, with gusts of rain, and lo and behold! if the Lord God wasn't going to send some white snow for this night of the Blessed Virgin's suffering.

It was a night to remain in the warm darkness of the little cave which was never cold when Maria Elena and her son, Francesco, occupied the two beds which almost filled it. But Francesco was not there; even on this holy night he was drinking wine in the house of his friend, Umberto Vicenti, who boasted of being an unbeliever. Maria Elena never built a fire except to cook, for with fire you had to open the door and the cold came in more quickly than the smoke went out. Better than fire were the two cats, one on each bed, purring hot coals sharing the warmth of each other's bodies.

Maria Elena closed the door on the night for a last moment before she set out for her post at the stairs of the American church. She had planned it to be her last night of begging. Tomorrow, on the day of the birth of the *Bambino*, she would be finished with crying for alms at the doors of churches, finished with wet, cold midnight huddles under the arcade of the Galleria waiting for the opera to be finished. Maria Elena thought of the long years ahead to be filled with prayers and the many penances for the thousands of times she had lied, "*Ho fame*, I starve," when her stomach was filled with rich soup cooked for herself and Francesco. She would use the short life remaining to her to set herself right with the Blessed Mother in heaven. Tomorrow she would begin. Tonight she would go out once more, for rich foreigners, especially Americans, were generous when they came to pray at the *Bambino's* birth.

She hoped that Francesco would remember during the night to visit a church and pray to the Holy Virgin. If the wine were strong he would not. She could not blame him for visiting with Umberto Vicenti. In the lean years of Francesco's manhood there was little enough of pleasure but drinking wine that was free and talking, talking forever of the ultimate departure from the homeland. In the terrible hopelessness of the endless talk, the men at Umberto Vicenti's all pretended they would one day go to America. Maria Elena knew, as well as she knew the names of the saints, that none of them ever would.

None, that is, but Francesco. Tomorrow when the *Infante Gesu* was safely birthed, she would tell him that he could go to America. Maria Elena lifted the mattress from her bed and drew aside the cloth wrappings of a grease-stained box. She held it reverently, for it was as beautiful to her as the Eucharist on the holy altar. The box had its own divinity, for it held eight years of Maria Elena's life, eight years of chilly nights and sun-baked days. Tomorrow, at last, she could explain the years to Francesco, tell him it was for him that she had begged in the winter rain and the summer heat, humiliating herself before the cold and the proud, covering herself with sin before the kind and the generous, following the crowds, seeking out the *Americani* with the bottomless purses, wearing the pathetic rags which made her look such a *poverina*, offering prayers for ten lire, mumbling, "*Ho fame*, I am hungry, *mangiare per i bambini*, food for the little ones." Give, give, always give, her hands outstretched from early morning until late night when the city was finally at rest. She shook the box to reassure herself. Three hundred thousand lire! Enough for the boat to South America and more besides. Tomorrow, tomorrow on the day of the Jesus' birth, she would give Francesco the box.

There was a small rustle under the shelf where she kept the bread and wine. Maria Elena knew the familiar sound well. She turned angrily to the two cats rolled into one ball on Francesco's bed. "Don't you hear them?" she scolded. "Don't you know your duty?" She shook the bed and the two cats uncurled sleepily. "So you are too fat with the fish heads and the macaroni I bring you. You are too lazy with soup. Don't you know there is no place for lazy cats in the home of Maria Elena? Ah, I shall starve you. I shall starve you until you are hungry for the furry little devils. Then you will know why it is I keep you." The cats did not stir and Maria Elena became angrier than ever. "Don't you know how mice frighten my darling Francesco?" she

screamed. "You lazy, useless beasts. Don't you know in the house of Maria Elena there must be no mice?" She kicked the bed under which the cats were hiding and they leaped out and ran in circles about the room.

The mice continued to stir and the cats curled into a ball in the corner. Maria Elena took out her trap, a cage made of wire and humped like a turtle, and set it with pork fat. She pushed it into the dark place under the shelf. Then she took bits of rope and tied to her feet her old shoes, the ones on which the soles flapped free. For a moment she thought of wearing her good thick shoes, it being a wet raw night, but she knew she could not beg in shoes from which the newness was not yet scuffed. She knotted a tattered shawl beneath her face. As she was stepping out the door she heard a clatter in the trap. "So! You are already caught by your greed," she cackled happily. "Well, you shall stay there until I come back when I'll have the whole family of you, the brothers and sisters, the mamma and the papa and the uncles and the aunts and your old grandmother if you have one. . . ."

She pulled the shawl over her face to strain the cold from her breath and catch the fine rain which rode on the wind. The Via Roma was almost deserted but all around Maria Elena could hear bells ringing just as the saints were ringing them in heaven this night. She walked through the Galleria where ragged barefoot *raggazze* were begging of a few hurrying strangers, and up the Via Tirrenia to the Church of Saint Bridget. She was late. Already the large machines of the Americans were drawing up to let out shimmering ladies and dark-clothed gentlemen. Maria Elena scrambled up the stairs.

"*Buon Natale, Signori,* Merry Christmas, gentlemen. . . ." The fine rain pelted the palm of Maria Elena's hand as she wailed, "*Fate la carità,* give to charity on this holy night. *Ah, grazie, Signori, buona fortuna, Signora.*" Marie Elena bowed as the couple entered the church. She did not have to look into her hand to know it was fifty lire. The Americans were gracious and generous, veritable saints, all of them.

"*Buona sera, Signorina, une prece per i suoi morti,* I offer a prayer for your dead. . . ." The young woman walked briskly by. Women without men were cold and selfish; the stones that beat in their pretty breasts melted only when they were with men. Generosity, Maria Elena had long ago discovered, was a male virtue.

"*Buona sera, per i bambini, Signori.*" A ten lire coin dropped into her hand. An Englishman no doubt; the English were never as generous as Americans. As the man entered, Maria Elena looked inside the church. It was lit like paradise, with hundreds of candles surrounding the crèche where the Virgin adored her sweet child and Saint Joseph and all the beasts were filled with wonderment. Maria Elena smelled the sweet incense and the myrrh of the *Bambino's* swaddling clothes and she heard the unfamiliar music. The padre of Saint Bridget's was Irish and his name was Doyle but he was a kindly man who gave her ten lire each time he saw her and never ordered her from the stairs of his holy church where she gathered more alms than any other beggar in Naples. To show her appreciation Maria Elena always left twenty lire in the box for the *poveri* before she left.

"*Buon Natale, fate la carità, Signora.*" Maria Elena recognized the woman, the *signora* of an official at the consulate of the United States. She always gave Maria Elena ten lire but tonight, it being Christmas, perhaps it would be fifty. Was it possible? One hundred lire! "*Grazie, grazie, Signora,* a very happy Christmas for you!" What a noble lady, only an American would be so generous. Of course, American ladies could afford to be gracious, having nothing to do but dress in furs and ride in silver-plated machines. What a pity Francesco was not going to New York instead of to *San Paolo.* But the United States no longer welcomed Italians and Brazil still smiled on Italian hands eager for honest work. Brazil, too, was a land of miracles. There, it was said, a waiter could become a *padrone* in a year and a stone mason a building contractor in less than five.

"*Buona sera, Signori, io sono una poverina,* my children starve. . . ." The man passed without looking and Maria Elena spat in his tracks. An American no doubt. What could you expect from a people that closed their gates to poor Italians? "*Buon Natale, Signora, la carità per Natale. . . .*"

In a gush of self-pity, Maria Elena thought of her hard life. She thought of Enzo, the cursed *giovane* she had married, who went off to the United States when the gates were still open, three months before the baby Francesco was born, promising to return for her, and then never sending as much as a post card or some lire to buy the baby milk. There was only the news from the gossip Carmela Concitta, who had it from her sister in New York, that Enzo Moretti was living in a place called *Mond Chischo* not many kilometres from New York, with a woman he'd married, my God punish him forever, and three *bambini* while her Francesco cried for bread. "*Grazie, Signor, grazie.* A happy Christmas to you!"

All these years she had worn her widow's black, with never so much as a ribbon at her waist, mourning for Enzo Moretti, sacrificing the bloom of her youth to keep her little one alive. The years before the war, she had swept the offices of the journal *La Stampa,* while the little one slept at night. He hadn't always slept. Maria Elena would remember her entire life the night the furry mouse walked across the face of the boy. It was more than twenty-five years ago; she had held him against her through the night comforting him while he trembled and screamed. Mice bred cosily in the dark corners of the cellar and sometimes it seemed to Maria Elena that her whole life since that terrible night had been spent fighting them. She never stopped sweeping up the dark little seeds before Francesco could see them, hiding the gnawed pieces of bread which caused him to vomit. Even now that he was a grown man with more than thirty years, the rustle in the shelves drove him from the cellar not to return for two or three days from she knew not where.

"*Buon Natale, Signora.*" She felt a crumpled bit of wet paper in her hand like a piece of newspaper off a fish. Once an *Americano* had let her feel a *dollaro.* Crisp and hard, it was, you could feel with your fingers how strong and worthy, not like this poor stuff of Italian money which felt like nothing at all, how could one have respect for it? "*Grazie, buona fortuna, Signora.*"

Though Francesco slept with Maria Elena in the little cellar, he spent little of his waking time there, but was off somewhere drinking *vino* and *(Continued on page 254)*



The case for black

Left: Least debatable fashion-fact in the world: a simple, superbly cut black dress is as precious as sable, in terms of wearableness, enduring beauty. Here, black at the peak of its late-day form—wool-and-silk matelassé with a steely-blue undercast, lifted waist, slightly stand-out skirt. By Leslie Morris, made to order at Bergdorf Goodman. Printed jersey hat, to order at Bergdorf Goodman.

The rage for violet

Right: Most non-shrinking violet we've seen thus far—a pillowy little day-wig twisted out of wool yarn, wearing bangs. Looking? Like one of the most delectable young ideas to raise its head in the great new hat rage—violet. (Wonderful hat-colour for *any* colour—red, blue, green, purple, et al. In fact, about the violet hat in general, we feel this strongly: one violet hat is the near equivalent of a hat-wardrobe this year.) Among the reds with which it gets along famously: Dorothy Gray's shining new lipstick-colour, Apple-on-a-Stick. Hat and lipstick: Bloomingdale's; Hudson's; L. S. Ayres.

HENRY CLARKE

KAREN RADKAI

KAREN RADKAI





The glitter and the gleam

Placing the evening situation in a new light:
more glitter, more gleam in the jewel and lipstick life.
Upper left, opposite: *Evening envelope purse* sending off the glint
of amber and white stones, gilt beads; by Nettie Rosenstein. $200*;
Bergdorf Goodman. *Domed pin* (on corner of purse)—a rainbow of
scintillant crystals; by Laguna. $10* at Saks Fifth Avenue. *Two-strand
necklace* of gold leaf and crystal nuggets, rondels; by Nettie Rosenstein,
$60*; Saks Fifth Avenue. *Rhinestone buckle* footlighting
a golden brocade shoe by Julianelli. $37; Lord & Taylor. *Rhinestoned
evening stockings;* by Beautiful Bryans. To order: Bonwit Teller.
Upper right: *Strand of gold leaf and crystal nuggets;* by
Nettie Rosenstein. $40*; Bergdorf Goodman. *Two ropes of antiqued
gilt and silver beads* spaced by bronze and silver vitrail;
by Castlecliff. $15* at Lord & Taylor. *Clustered rhinestones* strung
alternately with bubbles of black enamel sparked by more rhinestones;
by Van S Authentics. $72* at Saks Fifth Avenue.
Lower left: *Bronzed kidskin opera pump* by Julianelli.
Five lustrous strands of grey crystals;
by Hattie Carnegie. $60* at Lord & Taylor. *Shimmering lilac-twig pin*
of rhinestones; by Nettie Rosenstein. $80* at Bonwit Teller.
Lower right: *Shower earring* of vitrail and grey pseudo pearl; by Brania.
$6* at Lord & Taylor. Ticktacktoe of three new gleam-making
lipsticks: Amber Lustre, Rose Lustre, and Red Lustre. Glossing
the model here—Red Lustre. By Frances Denney; Lord & Taylor.

*PLUS TAX

Directoire mink

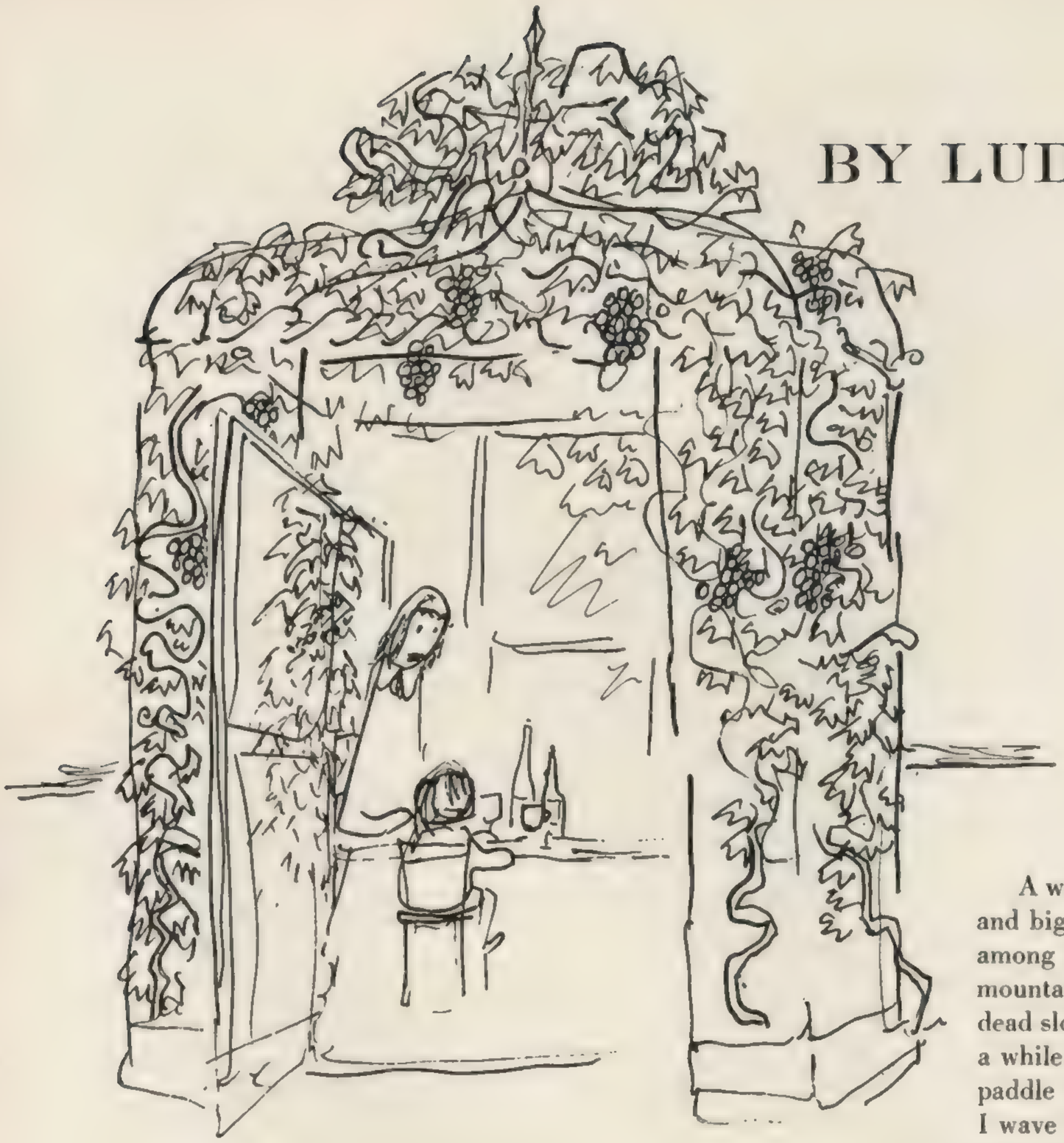
Right: A mink coat with a look that's new in fur—
the happy illusion of high-waistedness given
by three high-placed buttons. Almost as flexible about
where-to-go as the schedule in question, the Directoire
mink becomes, here, a theatre-dinner suit worn with a
short-sleeved bronze dress (*its* high waist suggested by
a bow). "Autumn Haze," Emba natural brown mutation mink.
Both, to order at Hattie Carnegie. Gold and diamond
jewellery: Van Cleef & Arpels. Nick Parker shoes.

WILLIAM KLEIN

HENRY CLARKE

BY LUDWIG BEMELMANS

"When



As it is now, so it was then, only more so—a setting like the scenery for a Viennese operetta. A place in which, a plot in which nothing violent would happen. The décor was in pastel colours, gay and simple and immediately understood. In it people walked about in lovely costumes.

There was music everywhere. Men in uniforms, women who were elegant. Peasant women in beautifully embroidered silks. The emperor had a villa close by, and a joke was told about Francis Joseph, who was a serious man.

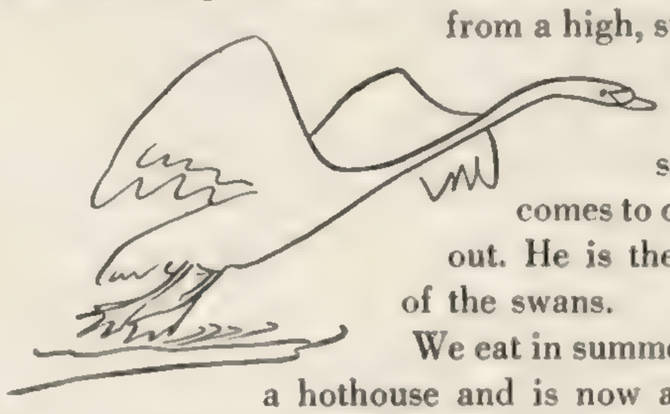
He had invited the Danny Kaye of those days, a comedian named Giradi, to cheer him up. They sat opposite each other, and there was silence, and then the emperor said: "Why don't you say something funny?"

Giradi replied: "What could you say that's funny when you lunch with the emperor?"

There was no radio, no television, nothing but music and conversation, and life was comfortable. Like the pages of a children's book, the days were turned and looked at, and the most important objects in this book were the sun, the moon, and the stars; people, flowers, and trees. Large trees, their leaves throbbing with colour and reaching up to the sky—black tree trunks, sometimes brownish black and shining in the rain, with the leaves smelling—young in spring, and yellow in the autumn, when each leaf in the light of afternoon was like a lamp lit up. Pink and violet clouds, and flowers very clear and close, for when one is small one can put one's face to them easily and breathe in their fragrance, and look at them closely. Does one ever see things clearer than as a child? The sky is blue, the gardener's apron is greener than spinach. The eyes of Gazelle are large and brown and kind.

A whistle is heard; a ship approaches. Suddenly it is close and big as a house, alive and floating, snow white and gold among the lavished wealth of colour of garden, field, and mountains. The ship's name is *Elisabet.* She turns and in a dead slowdown comes to the dock. The reflection wobbles for a while in the broad waves the ship made when the arrested paddle wheels dragged along. Now the captain waves, and I wave back, and then after a little while the captain pulls a cord. One sees this and a puff of white steam flowing upward, and then the sound of the steamer whistle is heard again. The steamer ripples the water. The "phlop, phlop, phlop" of the paddle wheels has stopped.

When the ship approaches, the swans go this way and that on the water, and when they hear the whistle they leave to make room for the *Elisabet,* and one of them, our swan, stretches, rises out of the water, beats his wings, and then awkwardly runs on the soles of his feet with much splashing, half running, half flying on the water. He finally takes off, with laboured flight; he stretches his neck, making a straight long line; he sails overhead and then comes down; he lands with a swishing beat of wings, with his webbed feet stretched out in front of him—bracing himself against the water. He has his wings outstretched still and then folds them, and from a high, standing position he becomes suddenly the beautiful swan in the lake. He comes to our dock and climbs out. He is the most enterprising of the swans.



We eat in summer in what was once a hothouse and is now a dining room. My Papa is an impatient perfectionist, which makes life difficult for him. He has to have everything beautiful at once, and because it takes all summer for the grapes to ripen he has placed glass grapes among the foliage, and put electric lights in them. They hang among the thick foliage in what is called the *vignoble,* for we speak only French in this garden. The vines are dark green at the ceiling and light green along the sides. The swan waits to be fed, making sounds of impatience with his beak, as if he were a goose, sometimes even hissing when he has to wait too long.

you lunch with the Emperor"

My father was a Belgian and a painter who had inherited property in Gmunden, on the Traunsee, in the Austrian district of Salzkammergut. Besides the mansion which, with its trees and park, stood surrounded by water, he owned a hotel called The Golden Ship.

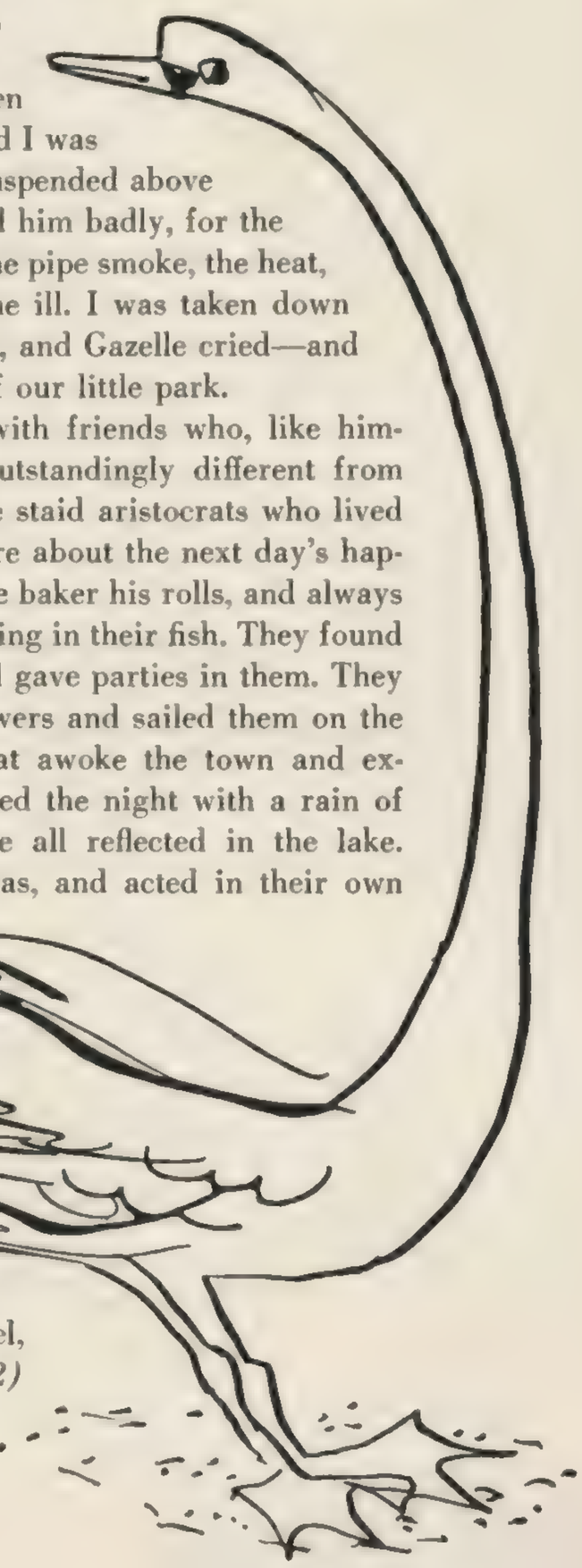
Its clientele was remarkable for variety and character. There came every year a Russian grand duke who occupied two floors. There were Parisians, Americans, Germans, Greeks—every nationality. I saw Papa rarely, and my mother I don't remember at all in those days. I lived with my governess in the garden on the lake. She was young and French. I could not say "Mademoiselle" then, and addressed her as "Gazelle."

Papa, when he came to the place where I lived with Mademoiselle, was always busy arranging *plaisanteries*. He built me a complete little carpenter shop where I could work and paint alone and in which he never, as normal fathers would, puttered himself. He had his own workshop where he busied himself with modelling in clay, making frames, designing machinery, and inventing. He was never without a project. He created the first pedalo, a water going bicycle, which he tried out on the lake. It was elaborate and in the shape of a swan. He had a very beautiful small motorcar made for me, and he presented me with these toys very formally and with an air of apology that made it difficult for me to thank him, or show my enthusiasm in full. I have inherited this and am very embarrassed when anyone thanks me for anything.

Papa sometimes came and sketched Gazelle wearing a helmet or a cuirass. He was fond of armour and collected it. He played the guitar and had a very good voice. The song he liked most to sing was "Ouvre tes yeux bleus, ma mignonne." He dressed unlike other people, in velvet jackets, corduroy suits, large black hats, and flowing ties. He wore a moustache and a beard. He had very small feet, a whipping walk, and small, nervous hands.

Papa sometimes would paint in the garden. He brought a small easel, a large palette and put on a blue smock. But he never painted me; he always looked at me with the curiosity of a stranger meeting someone for the first time. I bowed to him, he bowed to me.

I was presented to him, always carefully washed and dressed. He approved to the extent that he decided to make use of me as an angel during Christmas when I was four years old. Papa gave a Christmas party for the employees of the hotel and for the fishermen, boatmen, and peasants. A large table was in the centre of the ballroom of the hotel, with gifts for the children. My golden curls were especially curled and brushed and white wings had been made for me and attached to my shoulders. Over-



head on the ceiling was a pulley, and a hook was attached to some white satin which had been wrapped around my middle, and I was pulled upward on a rope and suspended above a Christmas tree. I disappointed him badly, for the smell of burning wax candles, the pipe smoke, the heat, and the fear of falling made me ill. I was taken down and abruptly dismissed. I cried, and Gazelle cried—and we went back to the security of our little park.

Papa surrounded himself with friends who, like himself, were determined to be outstandingly different from the provincial citizenry and the staid aristocrats who lived in Gmunden. Their worries were about the next day's happiness, which they made like the baker his rolls, and always while whistling, singing, or reeling in their fish. They found caves to illuminate at night and gave parties in them. They covered wooden floats with flowers and sailed them on the lake. They sent off rockets that awoke the town and exploded high in the sky and filled the night with a rain of phosphorescent stars that were all reflected in the lake. They gave concerts, sang operas, and acted in their own plays, and Papa was the president of a gay society which was called Schlaraffia.

The hotel existed merely to cater to these celebrations. The maître d'hôtel,

(Continued on page 252)



PARIS REPORT

Hemline debate; waistline decision;
the details of the charm — in 22 pages

BY JESSICA DAVES

"What does he think he is doing?" were the cries—some of them by cable—when young Yves St. Laurent of Dior dropped the skirt hem to sixteen inches from the floor, the length at which it had been chalked two years ago. This was the headline news of the Autumn Collections in Paris last month—headlines because the very short skirt has so recently been established as an accepted fashion in both Paris and America. What, then, *did* St. Laurent mean?

The fact is that while the Dior skirts *are* longer than the rest of the Paris Collections clothes, their new look is not in the length alone, but in a new and elegant proportion. What M. St. Laurent sets out to do (and we think he has done it) is to elongate the whole feminine figure by means of high heels, narrow shoes, narrow skirts, tall hats, *and* the higher waistline. This *proportion* is the newest look in Paris. You see it on the opposite page—a lifted waistline, a little jacket which comes just to that higher waistline and the skirt which, because it starts higher, therefore seems longer than it really is. While we do not believe this proportion will impose itself in general, we *do* feel that it will interest the eye sensitive to fashion; that it will be becoming to many women who do not wish to, or can not, wear extremely short skirts; and that it has a new, alluring sort of elegance.

The second Paris question, after length was, of course, the placing of the waistline. The wave of slightly raised or very high waistlines has engulfed all the designers with the single exception of Mademoiselle Chanel. There were almost no low waistlines shown anywhere and the number of absent waistlines was at a minimum. Out of the 2.500 or so models in the collections there were literally hundreds of dresses that followed the narrow-skirted, high-waisted recipe—dresses made of black crêpe for late day, of chiffon or velvet or satin for evening, of flannel or jersey or mohair for day. Sometimes the belt was an inch-wide string placed directly under the bosom; sometimes it was wide, draped or tied around the body just above the waistline; sometimes it was leather—wide, buckled, and beginning just at the top of the normal waist, but never so tightly worn as to make a really strong indentation. This short-skirted, narrow, high-waisted dress is the 1958-59 fashion dress signature. Its prototype in suits has a little jacket which comes just to the waist, to open on a moire or velveteen blouse or a dress of its own. Over this narrow little Directoire dress or the Directoire dandy's suit, Paris designers show big wrapping coats with an almost weightless bulk—developments of last autumn's Ascher mohair-nylon successes.

Those are the bare outlines. Add colour, the most brilliant colours and the most unpredictable colour combinations in recent history: deep purple coat over a red dress; a green coat over a pale-mauve dress; electric green with cobalt blue; brilliant oranges, bright reds, artichoke greens, mauves, blues, sulphur yellows. Add brilliant blacks in the fuzzy fabrics, in moire, in thin wool, the Paris stand-in for America's favourite silk crêpe. Add stoles as big as (*Continued on page 220*)

The measure of Dior

Left: The suit that opened the show at Dior—and stopped it. Proportion's the point—longer skirt (sixteen inches from the floor); shorter jacket. The look: elongated, elegant—new. Grey wool tweed suit and standaway hat. In America at Bergdorf Goodman; Marshall Field; Neiman-Marcus; I. Magnin.
Right: One of the great supra-rounded Dior greatcoats—black wool; low-set sleeves; smocking; a swaggery amount of muffler, fringe. Coat and hat, in America, at I. Magnin; Holt Renfrew of Canada. Roger Vivier shoes, for Dior.

Double-take photographs (here and on the next two pages) by William Klein in the Place de la Concorde, Paris.





Dior: cherchez-la-femme shapes. Above, coat-dress of clay-beige wool frieze scooped to the figure by a rib belt. Leopard hat, wool-framed leopard stole (stoles subbed for coats, *tout* Paris). In America at Lord & Taylor: I. Magnin. Opposite, new coat envelopment, a vastly magnificent paleness of stone-shaded wool.

PARIS

WILLIAM KLEIN

Coat and hat, in America at Bergdorf Goodman; Marshall Field; Frederick & Nelson. Rib-waisted dark grey wool tweed dress, in America at Saks Fifth Avenue; Neiman-Marcus. Coat and dress at Holt Renfrew of Canada. The slender shoes, both pages, by Roger Vivier for Dior.





Cardin collar-technics

Collar overflow, above: one of the enormous cape-collars for which the Cardin collection was known—and applauded. This, overflowing the slim, rather longish jacket of a black-and-white tweed suit with a rose—of tweed. Suit, in New York at Saks Fifth Avenue. Suit and black fox hat at Marshall Field· I. Magnin.
Collar upsurge, left: shoulder-wide collar of cartridge-fluting stemming from the depths of a beige woollen coat—Cardin's mushroom line emphasized. In America at Henri Bendel; Fiene's; Marshall Field; Neiman-Marcus· I. Magnin; Eaton's of Canada.

PARIS



The short happy coats at Lanvin Castillo

City peignoir, towel knotted. Red three times here:
wine-red rough wool coat and hat, the dress
a lighter wine in terms of ounces. In New York
at Saks Fifth Avenue; in California at I. Magnin.
Scene: the non-Arcadian clamour of the Montmartre arcade.

Sand-coloured wool coat, notable for its bell-pull
drawstring, a gravity-defying chignon turban
of the coat wool. Underneath, a jersey dress
of very few distractions.
In America at Neiman-Marcus; I. Magnin.

WILLIAM KLEIN

PARIS



Lanvin Castillo swagger, distilled: cheroot-brown tweed coat with great gourd sleeves, over white—a softly curved dress of wool-nylon-and-mohair. Hat in the coat tweed, fringed.
In America at I. Magnin,



PARIS

Heim: dark tweed, silver lining

Coat, buttonless, seven-eighths length, lined with a storm-cloud of silver fox; dress, two-piece, sleeved; in black-and-white herringbone tweed. Hat: Svend for Heim. Scene: near the Invalides.

Lanvin Castillo: bright tweed, high-waisted

High on the Tour Eiffel, the high-waisted suit shape that is the Paris prototype now—
a short bulk of jacket. Coral-pink tweed, with this added news;
a brown moire gilet. In New York, at Saks Fifth Avenue; in California at I. Magnin.

WILLIAM KLEIN





PARIS REPORT *continued*

coats and sometimes substituting for coats; add swan feather collars and stoles looking like white fur; add the black stockings at Lanvin Castillo, shown with every one of his costumes regardless of colour; and add tall hats of fur or fabric or feathers; add the pungence of black jet beads or bright brown or deep black or grey-and-white vitrail crystal beads. Add brocade short jacketed dinner suits and Cardin's magnificent, Japanese brocade, short and simple evening coats, fur-lined, worn over a little nothing of a dress.

These are all part of the collections picture, but you might go through the houses and come out happy with a totally other group of atypical clothes: a brilliant fuzzy coat from Heim smocked like a child's, worn over a short evening dress; a Lanvin Castillo suit with a flyaway jacket like a deep ruffle; a Patou short dinner dress slanting off one shoulder; a pale-mauve velveteen blouse making a dark blue suit memorable; a Balmain fitted grey wool day dress with big loose sleeves, or at the same house, an enormous belted wrappy grey coat with big sleeves and a beaver stole collar that the mannequin removed and threw disdainfully on the floor of the dais; or you might choose at Ricci a leopard velvet coat lined with black fleece or "Madame de," a beige wool high-waisted dress worn with a skirt-length stole and a bonnet of white ostrich; at Grès, the black taffeta dress with a morning glory tunic; or, at Serge Matta, an excellent, subtle, straight black suit with flat bands across the chest.

And while the outlines, the general shape of things seem simple and clear enough, it is the unique twist, the personal flavour—the grey tweed rose on a grey tweed suit; the red belt and red shoes with Lanvin Castillo's white tulle wedding-cake dress; the velvet-covered umbrellas at Dior, and the white satin shoes worn with a brown velvet dress; the glittering, skin-tight, elasticized, after-ski pants at Cardin; the severe black taffeta evening coat at Serge Matta's with no jewels but great allure; the narrow little velvet dresses at Griffe; the ashy-pink velvet coat, the gold and white sari dress at Dessès; the black satin Peruvian bowler at Goma; the black and white ostrich hat at Patou—these are the flavours, the unpredictable small special delights of the Paris *grande couture.*

Nina Ricci: stole-sleeved dress

One of the fascinating dress-bodies of the collections—
a simple brown nutshell of a dress, slightly shaped,
slightly high-waisted, wearing this as a permanent fixture:
a stole that's cut in one with the dress at the back and turns
into a pair of sleeves. Brown satin dome hat by Berthet.



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PARIS

Guy Laroche: waists on a high plane

Part of the great Empire waist rising: this coat-dress of brown and black plaid wool with a circling of mink for a collar.
Black leather beret, also by Laroche.
In hand and underfoot, both pages: the Eiffel Tower.



Dior: Goya dresses

Glittering black dresses,
jewelled tulle calm as night, standing
slightly away from the figure.
Part of each dress's beauty, by
extension, square pointed slippers,
cut-stone jewellery.
Shoes, by Roger Vivier, for Dior.
Dress at right, of rayon-and-silk tulle.
Dresses, in America at I. Magnin.
Coiffures by Guillaume.

Balmain's grand-bal sleeves

Paris precedent—at Balmain, a talk
of sleeve width rather than length.
Here great court sleeves, two thirds
of the jet embroidered Burgundy
velvet bodice; the black taffeta
skirt trains to the back.
In America at Bergdorf Goodman.

WILLIAM KLEIN

PARIS





WILLIAM KLEIN

Dior: the moire revival

Black moire was one of the surprises in Paris this autumn.
At Dior, it happened in this entrancing young way—close-waisted,
décolleté bodice, huge fringe-bow, bell skirt in the new longer Dior day-length—
establishing, even for Dior, something of a record
in black-dress-becomingness. Dress, of DuPont Orlon acrylic fibre
and acetate. In New York at Saks Fifth Avenue. In California at I. Magnin.

Dior: satin envelopments

Pillar of white satin, left, arranged in the mysterious foldings
and enfoldings that are among the continuing delights at the Maison Dior.
In America, at Henri Bendel; I. Magnin.
Roger Vivier shoes, for Dior. Both pages, coiffures by Guillaume.

PARIS

Dior's long-sleeved ball dress

High romance from the Maison Dior: the great sleeved ball dress of red silk, printed in darker red, wrapped in a long straight stole, and worn with a printed hat; one of the bursts of Renaissance splendour that shot through this collection. Costume, in America at Bergdorf Goodman; Marshall Field; I. Magnin.

Lanvin Castillo: plummets of fringe

This black short evening dress is called, simply, "Franges"— and never has fringe been used more enchantingly. The skirt is a fall of black silk fringe, with a bubble of black taffeta overskirt; the black taffeta bodice ties with a huge fringed bow at one side. Dress, in America at Henri Bendel; I. Magnin. Scene: the Bois de Boulogne.

WILLIAM KLEIN

PARIS



PARIS

The great Chanel idea—

brisk, realistic elegance

Famously in character—high-handed, spirited, let-the-jewels-fall-where-I-say—Chanel showed this year her most exciting collection since she returned to the couture. Photographed for Vogue in Chanel's apartment, above her salon, seven of the new Chanels appear here and on the next two pages. Watching the models, nipping every touch to its properly perfect bud, was, naturally, the indestructible Coco Chanel, who proposed, among other decrees, a quick switch from white blouse to black jersey with the giant hound's-tooth suit above. And dazzling the scene in general, there were the enchanting personal Chanelisms—her assembly of Coromandel screens; the mirrors she loves to use in multiple; the enormous crystal chandeliers; the engaging clutter of carved semiprecious animals, the paintings, books, furniture that mixes everything "as long as it's beautiful." On a low coffee table dwell a gathering of miniature gold lions. Seeing them, a Vogue editor said, "But, of course, you *are* a lioness." And Mlle. Chanel re-



SANTE FORLANO

plied matter-of-fact'y. "Yes, I was born under Leo." . . . Scored on points, the Chanel Collection this autumn would run up impressive totals for subtle exuberances of colour, fur, fabric; the usual preoccupation with detail (example, woollen hems faced with silk); and, more than ever, the great *luxe caché* that means Chanel. Throughout the collection, in fact, Chanel's Law prevailed: anything that seems to try too hard to be smart just can't be smart. Ease is the great test. Years ago, Chanel sa'd, "I want women to look young and pretty. . . . A dress must function: the pockets accurately placed for use, never a button w'thout a buttonhole. A sleeve isn't right unless the arm moves freely." Ignoring occupational controvers'es about length, high wa'sts or low, she makes her clothes an *easy* length, not noticeable for either shortness or drop. As far as Chanel is concerned, the waistline is there, just where it's always been, and she's treated it consistently with realism; sometimes her suits *(Continued on next page)*

Giant hound's-tooth checks in black and white follow the Chanel suit line (above, left): straight loose jacket; a streak of skirt that rests on the hips l'ke blue jeans. Strands of gold chain at the neck. In America at Henri Bendel· I. Magnin.

Black velvet dinner suit on the same successful plan, with blouse and jacket-lining of white satin. B'ack velvet hat; under its brim, a pin of gold, pearls, rhinestones. Pearl beads with golden chains, jewelled in enormous fakes. In America at Henri Bendel; I. Magnin.





SANTE FORLANO

The Chanel idea *continued*

slightly obscure the waist; her dresses show it, but not with wild insistence. Perhaps it's this rare understanding of ease and wearability that accounts for Chanel's consuming interest in dressing American women. All Chanel clothes have her enamouring, little-nothing charm; a gay effortless style that extends even to the mannequins' coiffures—for day clothes this season they had bangs, with the rest of the hair brushed back, soft and high at the crown; at night, ribboned perukes in the manner of Louise de Vilmorin, or, for that matter, of George Washington. What they wore: the short, offhand, cardigan suits; fur-lined coats; and—a departure for Chanel—tunic dresses for evening. All the tricks were there: pins in unexpected places; brass buttons surprising innocent wools; underplayed emphatics of fur; invisible but shrewd planning polishing every look.

Brown flecked tweed bound in black (left above): a suit with brass buttons, rose-pink silk blouse, chain belt. Charles Jourdan shoes. Earrings and necklace by Chanel. Suit, in New York at Saks Fifth Avenue. Also at Neiman-Marcus; I. Magnin.

Sable lining spilling into collar and cuffs of a tweed coat in brown and darker brown. Worn here with a blue-red jersey dress (classic for Chanel). A wreath of sable for a hat. Coat and dress, in America at I. Magnin.

Furred tunic dress (this page, left): White silk gently bloused dress; sable hems the tunic. Gold kid shoes with beige straps, by Charles Jourdan. Multiple pearl beads. Dress, in America at I. Magnin.

Tiered chiffon short evening dress (centre): black with two gardenias, high-gloss cummerbund. In America at I. Magnin.

Dinner suit (right): Chanel's own favourite way of dinner dressing. The nothing of a suit, glittery fabric, fabulous real jewels. Lurex threading an off-white ground; pale blue moire blouse and facing. In America at Neiman-Marcus; I. Magnin. Coiffures by Alexandre.



IN AMERICA:

The wonderful September dress—and fur



Here, the dress without which—fashionably speaking—there wouldn't be an autumn: the September-forth dress, newly shaped, often furred.

Far left: Dress-and-fur look that's among the most ravishing this year—shoestring boa (white lynx, here); easy narrow dress (this, beige wool tweed). By Ben Zuckerman. Dress, about $145. Bonwit Teller; Julius Garfinckel; I. Magnin. Mr. John hat.

Near left: Grey wool flannel with a few buttons, high waistline—the kind of look that's made the September dress famous, and invaluable. Dress and hat: Christian Dior-New York. Dress, of Forstmann fabric; $145. Saks Fifth Avenue; Neiman-Marcus.

Top right: News in the really-terrific-black-dress-for-town department—wool-and-mohair, high-waisted, sliced thin. By Seymour Jacobson; about $80. Bergdorf Goodman; Sakowitz. Cheetah cloche: Irene of New York.

Directly right: Neo-sheath—cowled, willowy, uninsistently seductive. By Trigère, in beige wool. About $225. Saks Fifth Avenue; Frost Bros. Hat, by Christian Dior-New York.

Far right: Shoestring boa, string-coloured string of a dress, tied high. Ben Barrack dress, in Milliken mohair-and-wool; about $55. Jay Thorpe; Neiman-Marcus. Natural opossum boa: Fredrica. Hat, by Irene of New York. Gloves, both pages, by Superb.



RUTLEDGE

New young brightness: roseberry

Ripening now: a fresh young colour called roseberry
(if there isn't a rose or berry this colour, there *should* be)
that's brilliantly wearable—as shown here—day and night.
Left: For late day, a roseberry dress of silk ottoman;
its skirt. pouffed slightly from a high waist.
By Jeane Scott, in junior sizes;
$60 at Lord & Taylor.
Below: Delicious. this—a day-and-on dress of
fluffed mohair jersey, in roseberry.
A sash ties high at front, under a little bodice.
By Eloise Curtis, in junior sizes; $45.
Roseberry mohair hat. Both at Altman's.
Right: Roseberry-plus-orange, plaided
together here in a wool day dress;
its shaft-shape, undisturbed except for a high fringed tie.
By Lanz, in junior sizes;
Lawford fabric; $40.
Wiggy hat: a John Frederics
Charmer. Both at Bonwit
Teller. Dress, also:
L. S. Ayres.







Left: For dinner, dancing (or anyplace where night lights can feast on this colour): an evening dress under its own smock greatcoat—both roseberry in the extra news of moiré faille. The dress, wrapped at its strapless top in silk chiffon. Both, by Mr. David, of cotton and rayon fabric; about $70 at Best & Co.

Above: Late-day suit in roseberry velveteen—a narrow sleeveless dress, a little shell of jacket with rolled collar, frog fastenings. By Junior Accent, of cotton velveteen by Crompton; about $55. Roseberry satin turban, a John Frederics Charmer. Both at Lord & Taylor.

Right: Charming prop for a party, this roseberry dress, patina-finished in silk faille. The top, briefed, bared; the skirt has the shape and sway of a hanging lantern. At its hem, naturally, a roseberry rose. By Mam'selle, in junior sizes, of Maxwell fabric; about $70 at Bonwit Teller; Hudson's. All dresses, this page: I. Magnin.

GOSSIPY MEMO ON TRAVEL

Places close to home

The "Caronia," the Cunard Line's mandarin cruise ship, built and equipped for world tours, will make three miniature world tours of the Caribbean this fall—worldly, that is, in variety and language, if not in full global scope. Overlying the native grace of the islands, there is the French allure of Martinique and Haiti, the Americanism of St. Thomas, the British solidity of Jamaica, Barbados, Trinidad, and Nassau, the Spanish gayness of Cuba and Panama. The cruises span twelve or thirteen days on scheduled sailings from New York, leaving October 3, October 17, and November 1. Staterooms (all one class) have private showers or baths, ship-to-shore telephones and, naturally, are air-conditioned. Single fares range from $300 to $785.

The Blue Mountain Inn *near Kingston, Jamaica, seems almost a tree house cantilevered over a waterfall, but is, in fact, a bungalow hotel for about eighteen guests. It is, however, mostly a restaurant where people go for steak, grilled chicken, bread toasted over charcoal, coconut ice cream, with, incidentally, good French and German wines. (Princess Margaret was entertained at the inn by officers of the Duke of Cornwall's Light Infantry and their wives during her visit to Jamaica in 1955.) On fresh winter nights, one dines inside in a glow of candlelight and silver, English touches added by the Englishman who runs the place, Mr. Charles Dent.*

The Villa Napoles, on Calle Napoles 47, in the centre of Mexico City, is an elegant small hotel for fourteen guests which has been recently decorated by the designer, Arturo Pani. Beyond the enigmatic façade of grillwork and stone lies a flowered patio framed by an upper balcony, from which tall windows lead to the bedrooms. There is a French chic about the rooms—one is yellow and white with high-posted brass beds; another is grey and red, with the bed tucked into a niche. A drove of liveried servants serve breakfast and tea, and the feeling is that of visiting in a private house, especially as the hosts will arrange for cars and all the amusing things to do in Mexico City. Because extravagant Texans are inclined to book the entire place for house parties, write in advance for rooms—double, $16 a day; single, $10. Air France has four flights a week from New York to Mexico City on its Super Starliners, dashingly done up in cherry-red and charcoal-grey, with the felicities of superior food served on Limoges china and of French wines served in Baccarat crystal goblets. Happy feminine notes: Dior stockings buyable for $1.30 a pair; Dior silk scarfs, $10. First-class, round-trip, $228.60.

Good sailors, *say, with a thirty-foot sloop, might like to navigate this course from Long Island to Nantucket. Starting from Huntington and running with the tide through Hell Gate, one sails along Manhattan's lively East River to Sheepshead Bay, Brooklyn, one of the oldest fishing ports around New York. The next day's run leads to Fire Island Inlet, perhaps for a night, or to Montauk Point. Fifteen miles from Montauk Point, rocky Block Island has Great Salt Pond, a good place to drop anchor and go ashore for delicious swordfish at Ballard Inn. Next there is the toy port of Menemsha on Martha's Vineyard: its harbour, tricky to get into; its village, rewardingly salty. With prevailing winds and tides, the next run up Vineyard Sound to Nantucket takes about eight hours. (A reliable compass is needed to manage often-foggy Nantucket and the treacherous shoals around it.) After circling back to the Vineyard's white Edgartown, an entertaining port, the course, depending on tides, follows down Vineyard Sound or Buzzards Bay by way of Woods Hole Inlet or Quick's Hole to Newport, Rhode Island, for the America's Cup Race starting September 20. From Newport, go on to Fishers Island, where the Harbor Inn has memorable steaks and lobsters. (Eldridge Charts are helpful for navigating the race currents off Fishers Island.) Sailing down Long Island Sound on the Connecticut side, one puts into any number of sheltered ports—New London, Saybrook, Indian Point—then across the sound to the home port, Huntington.*

15th century spacemaker: trompe-l'œil, built-in →

Opposite: The private study of Federigo da Montefeltro,
Duke of Urbino—and a pioneering example of spacemaking at work.
Built for the *palazzo* at Gubbio sometime around 1480,
and now in the Metropolitan Museum, the Duke's study is a monument
to the imaginative use of purely make-believe space.
Benches, cupboards, and the objects therein are trompe-l'œil
triumphs, worked in intarsia on a perfectly flat surface.
Even the half-opened doors, apparently winging out into "real" space,
are illusionary. Result: a visual enlargement
of the actual dimensions of a small room—
an achievement in any age and one well worth noting in our own.
(For some 20th century spacemakers, turn to pages 240 to 243.)

VOGUE'S FASHIONS *in* LIVING



20TH CENTURY SPACEMAKERS

Beginning with this issue:
a probe of
how the experts—
architects, decorators,
landscape gardeners—
manage to make more
out of limited space

Possibly some of the most valuable real estate in the country
will never appear in surveyors' reports or in agents' floor plans:
it's the space that doesn't actually exist at all, but is made to seem to.
It's space pulled out of the air by way of idea. Idea and expertise, that is.
There's spacemaking that's devised architecturally by the use
(for instance) of a single glass wall or translucent panel to extend a room;
by the non-use of door sills between rooms to create "flow";
by the application of the principle of continuous flooring for a ditto effect;
by the choice of vertically-slatted blinds rather than horizontal ones
to elasticize a window wall. There's spacemaking that's made by furniture,
its scale and how it's placed. Furniture arranged in islands
is one example—islands freed from the rigid mainland of walls.
Another is the presence in a small room of one overscaled detail—a huge,
canopied, curtained fourposter bed in a tiny bedroom, or a great statue
in a scrap of an entrance hall, or a huge piece of sculpture on a low, long,
streak of cabinet. or an enormous armoire that's the total content of alcove
or anteroom, or a tree-sized plant in the midst of low-scaled furniture.
Long low pieces of furniture can, in themselves, amplify space systematically
(one house we know of was so carried away with the spacemaking success
of low-scaled furniture that its bathtubs were lowered next).
Shallow furniture can spacemake slyly—a shallow storage cabinet
or bookcase, or a shallow, mirror-backed span of shelves. So can
transparent furniture—see-through chairs of polished steel webbing or cane.
There's spacemaking through colour, based mainly on the rubric that
pale colours recede visually, strong colours operate in reverse—
and a combination of pale and strong can rearrange completely a room's shape.
There's spacemaking by vista—by such simple devices as the planned
leaving-open of successive doors, or the substitution of shojis for doors,
or of open arches for walls, or of room-dividers for walls. The device
of vista-ed space can work magnificently where there's a garden view
even if the garden itself is microscopic. Masonry lattices come in here,
bringing the allure of mistily-patterned space beyond. Which brings us
to the spacemaking business of mirror and trompe l'œil. We've mentioned
the power of mirror-backed cabinets and vitrines; there's also
the device of mirror-filled niches, or, in one dramatic instance,
a drawing-room fireplace with a mirror-sheathed chimney furthering
the illusion of complete openness that began, architecturally,
with the placing of the fireplace between two French doors. As for
trompe l'œil: one of the great examples of all time appears on page 237;
lesser, but still totally charming, example: painted "treasures"
on painted "shelves" (their collector had determined which of all the treasures
in the world he most coveted, and then proceeded to have them reproduced
dimensionally in paint). Room-size or wall-size trompe l'œil can be worked
by photostat: photographs of paintings, engravings, architectural drawings
can be ordered from museums, photostatted in magnification
in black and white or sepia tones, and applied like wallpaper in sheets. . . .
All these are spacemaking principles; how they apply from room to room,
taste to taste, is another thing. On page 240, we begin a series
on spacemaking with views contributed by a master modern architect,
Gordon Bunshaft. In future issues, we'll spotlight ideas of other experts.
It's the intention of Vogue's Fashions in Living to explore the whole terrain
of invented space—a problem that, to judge from their letters, is close
to our readers' lives. Too close for comfort, sometimes. And that's the point.

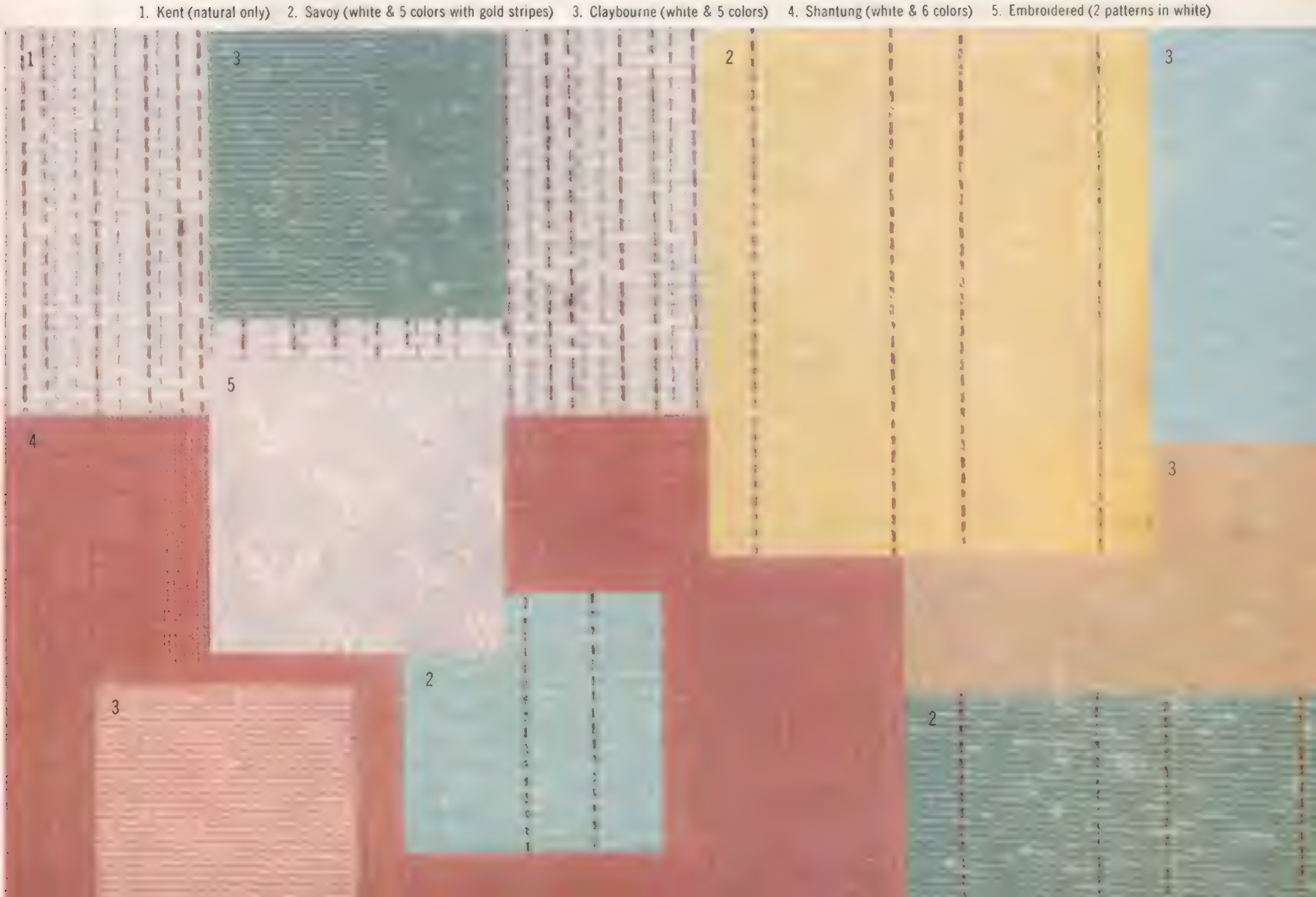
Shades of color and texture ...the new theme for windows



5 textured shade cloths by B/H

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1. Kent (natural only) 2. Savoy (white & 5 colors with gold stripes) 3. Claybourne (white & 5 colors) 4. Shantung (white & 6 colors) 5. Embroidered (2 patterns in white)



20th CENTURY SPACEMAKER:

GRIGSBY



GORDON BUNSHAFT

This brush-haired, brilliant man is the partner in charge of design in the New York office of Skidmore, Owings & Merrill, an enormous architectural firm, which counts among its famous New York treasures—mostly glass—Lever House, the Manufacturers Trust Building, and the small, fourteen-story glass headquarters of The Girl Scouts of the U.S.A. Slow talking, deliberate, amused, and knowledgeable in various fields, he likes a clean look to his buildings and his rooms, careful details, and exquisite proportions. His special pleasure is his collection of art, which includes, in the office, a Mirko bronze lion (shown in the photograph at left) and, at home, a superb Japanese terra-cotta Haniwa horse, five Dubuffets, three Nicholsons, and four Légers. His wall television set is concealed behind an Afro painting, movable on tracks—a beautiful spacemaker.

How a distinguished contemporary architect approaches the conquest of inner space

Of the dozen-odd spacemaking ideas illustrated here, more than half are primarily architectural. They were, to be sure, worked out by an architect. More than that, though, they represent a special kind of contemporary architecture—a group of principles sometimes described as "Miesian," after one of the founding spirits, Mies van der Rohe. Spacemaking, for an architect of this persuasion—and Gordon Bunshaft is a leading light—begins with the earliest blueprints of a building, and even before that, with the choice of materials: wood or brick or steel or glass. The interior and exterior parts of a building grow up together—as closely related as they are, for an extreme example, in an aquarium. In the Connecticut General Building from which the spacemaking ideas below were adapted, the basic module throughout was just 6′ x 6′, with windows, for instance, measuring 12′ across from wall to wall, inside and outside. Architects and interior designers worked together dividing up the interior space with movable partitions in terms of this basic unit. (Hence the 12′ x 12′ measurement below.) What space there is, under such a plan, gets marked off practically by slide rule, and none of it is wasted. Obviously this kind of thinking is as useful in a one-family house as it is in a giant skyscraper. Although the firm of Skidmore, Owings & Merrill works in all fields of architecture excepting in private houses, its influence has made itself felt in living rooms and kitchens all across the country. Some of the ways show up on these four pages.

GORDON BUNSHAFT

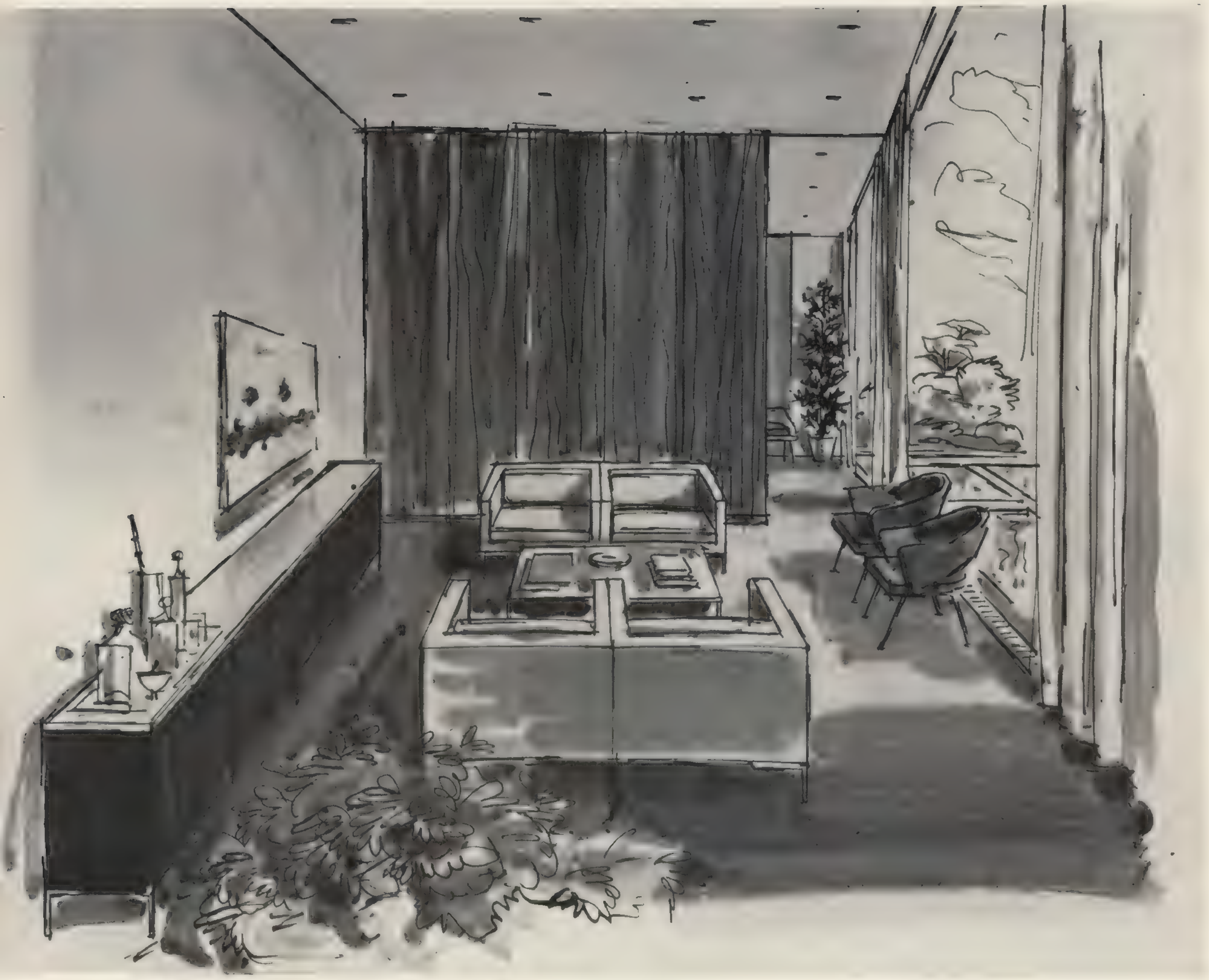
← 13′ 6″ x 13′ 6″

All-purpose room made more spacious by:
A glass wall, ceiling to radiator, here.
Verticality, emphasized by minimum mouldings; straight-falling curtains hung high from ceiling; light-coloured ceiling.
Low-placed horizontals: storage cabinet is 18″ high, pictures are hung correspondingly low; there's a long low sofa (out of sight here) against one wall.
Overscaled detail: the sculpture, by Mirko, serves here as contrast for low-scaled, non-bulky furniture. (Breuer chairs are polished steel; cabinet, black lacquer.)
A round table works as a spacemaker by freeing corner areas for action.
Summing up: This happens to be Mr. Bunshaft's own office; its principles, however, could apply anywhere—dining room, or as suggested, all-purpose living room.

12′ x 12′ →

Study-guest-room, adapted from plans of an office designed by Skidmore, Owings & Merrill for the new offices of the Connecticut General Life Insurance Company in Hartford. Its spacemakers include:
Translucent partitions, ¾ height. Could be shoji, or opaque architectural glass to provide both privacy and light.
Continuous ceiling: open transom space above partitions lets ceiling "flow" visually into adjoining rooms.
Continuous floor: unbroken by sill or by variation in the floor-covering, it, too, "flows" into adjoining rooms.
Vertical blinds: upright, they neither take up, nor break up, space.
Open-grid ceiling: beams are put to work, serve as overhead light soffits.
Maximum exterior glass, in a floor-to-ceiling wall leading to terrace. (For this room's prototype, see page 253.)





12′ x 20′

Spacemaker's problem: a long, narrow room. Solution:

An invisible wall made entirely of glass, to extend the room to include terrace or patio as shown at right.

Facing wall painted white, thus recessive.

Bright end walls. Strong colour, rich texture (here, cherry wood panelling—could be paint, could be Thai silk) bring walls forward. Sliding aluminum doors are left open, offering vistas into rooms beyond.

Continuous floor. No break between terrace and room: unity strengthened. Tile, perhaps, or travertine.

Furniture "island." Sofas and chairs moved out from walls: vistas into rooms beyond. (A photograph of conference room on which this is based: page 253.)

20th CENTURY SPACEMAKERS *continued*

One reason why ideas originated in office and industrial planning are proving so useful in private houses is put forward by Mr. Bunshaft himself. Offices, he feels, have come a long way from the dreary, hole-in-corner arrangements of even a generation ago. These days, the architect planning an office building often has precisely the same aims as the householder: pleasant, as well as efficient, surroundings. Space, too, presents identical problems in both settings—most often, the problem of scarcity. In the Reynolds Metals General Office Building, in Richmond, Virginia (a Skidmore, Owings & Merrill project), colour shows up as a spacemaker and also, not at all incidentally, as a pleasant adjunct to office living. Light colours, for instance (as in the white wall above), are used to make walls recede; bold, bright ones to add warmth and éclat. The painting that hangs in a contemporary living room is likely to have its counterpart on a modern office wall, and the same is true of sculpture. (Mr. Bunshaft's wife, an attractive amateur painter, has always collaborated with her husband in the choice-making of paintings and sculpture.) And just to show that the Bunshafts have a fine grasp of domestic spacemaking, we show (opposite) two views of their own re-made New York living room.

24′ x 25′ →

Problem (the apartment is Mr. and Mrs. Bunshaft's own): space had been arranged in too-small units. The spacemaking solution: **Removal of a partition** thereby reuniting the hall with living-dining area. **Substitution of a long, low counter** as a room divider that defines boundaries without actually closing off space.

A secondary problem cropped up during the remodelling: ugly projecting beams were exposed for the first time. The solution: **Beam-into-lighting fixture.** The beam now acts as a shield for lighting directed at paintings and sculpture below; looks as if it had been put there purposely.





DRAWINGS BY HEILEMAN, PHOTOGRAPHS BY GRIGSBY

Good food, special and Italian

BY ELIZABETH DAVID

An excerpt from an important new cookbook with ten of its recipes, from a canapé to déssert.

EDITOR'S NOTE: *Elizabeth David, an Englishwoman who has lived and cooked in France, Greece, Egypt, India, and Italy, has a relaxed attitude towards cooking and a pedant's knowledge. This excerpt is taken from her newest cookbook,* Italian Food, *which Knopf will publish this month. Two other David articles have appeared in Vogue: one on French cooking in October 1, 1957; the other on Alsatian, in November 1, 1957.*

The origins of Italian cooking are Greek, Roman, and, to a lesser extent, Byzantine and Oriental. . . . Roman tastes are still echoed in the *agrodolce,* or sweet-sour sauces, which the Italians like with wild boar, hare, and venison. The Roman taste for little songbirds, larks, thrushes, and nightingales also persists in Italy to this day; so does the cooking with wine, oil, and cheese, and the Roman fondness for pork, veal, and all kinds of sausages.

When all the arts of a civilized world were swept away by the waves of barbarism which engulfed Europe after the final extinction of the Roman Empire, the art of cooking also vanished, surviving only in the books preserved in the monasteries. With the fifteenth-century Renaissance of art and letters, fostered by the great families of Venice, Milan, Florence, Rome, Genoa, and Naples, came the renewal of interest in the food and cooking of classical times. . . .

Only the very credulous would suppose that Italians live entirely upon *pasta asciutta* and veal escalops. The enormous variety of their local dishes is quite unappreciated outside Italy, and the highly regional aspect of their food is not grasped at all.

American opinions of Italian cooking, being based mainly upon certain dubious concoctions known as *minestrone,* spaghetti, *risotto, ravioli,* served in restaurants Italian in name only, are naturally inclined to be unbalanced. The term "Italian" used in relation to food would, in fact, mean very little to most Italians. To them there is Florentine cooking, Venetian cooking, there are the dishes of Genoa, Piedmont, Romagna; of Rome, Naples, and the Abruzzi; of Sardinia and Sicily; of Lombardy, Umbria, and the Adriatic coast. It is not yet a hundred years since the creation of united Italy. Not only have the provinces retained their own traditions of cookery, but many of their products remain localized.

Italians, unlike the thrifty French, are very extravagant with raw materials. Butter, cheese, oil, the best cuts of meat, chicken and turkey breasts, eggs, chicken and meat broth, raw and cooked ham are used, not so much with reckless abandon as with a precise awareness of what good quality does for the cooking.

In most Italian households the marketing is done twice a day. Everything is freshly cooked for every meal. What the Italian kitchen misses in the form of concentrated meat glazes, fumets of fish and game, the *fonds de cuisine* of the French, it makes up for in the extreme freshness and lavishness of its raw materials. Here let me say that the cost of living in Italy is very high, and that the majority of the population is very poor. Even those who have always been accustomed to live well are now obliged to curb their naturally lavish instincts, and since the war Italian cooks have had to learn to make a little go a long way. Their methods of tackling this problem are notably different from ours. When an Italian has not the wherewithal to cook one of the traditional extravagant dishes, she doesn't attempt to produce an imitation, because the results would not at all resemble the dish as it should be, and would therefore be valueless. So her method would be to produce some attractive and nourishing little dish out of two ounces of cheese and a slice of ham, or a pound of spinach and a couple of eggs. A hefty *pizza* made of bread dough and baked in the oven with tomatoes, cheese, and herbs costs very little and is comforting, savoury food. *Gnocchi* made of potatoes, or of semolina flour (or farina), or of spinch and *ricotta* (fresh white sheep's milk cheese) are cheap and easy to make, so are little envelopes of paste containing slices of cheese and *mortadella sausage,* and *mozzarella in carrozza,* a fried cheese

sandwich. Because Parmesan cheese is expensive many people eat their spaghetti in the rough and ready but extremely good Neapolitan way, with olive oil and garlic.

Waste is odious, but meanness is just as bad, and there is no use pretending that one egg is as good as three, or that poor materials will produce the same results as first-rate ones. We have grown skinflint with our time, too, and with attention to detail. Perhaps in the course of time we shall get back that sense of good quality which once was taken for granted.

Some interesting sidelights emerge from a study of Italian cooking. The beautiful colours of the food is one most characteristic point. The vivid scarlet dishes of the south, the tomato sauce and the pimientos, the oranges and pinks of fish soups, the red and white of a Neapolitan *pizza*, contrast strikingly with the unique green food of central and northern Italy; the spinach *gnocchi* of Tuscany, the *lasagne verdi* of Bologna, the green *pesto* sauce of Genoa, the green peas and rice of the Veneto, green artichokes in pies, in omelettes, in salads; the green-and-yellow-marbled stuffings of rolled beef and veal dishes—such food can scarcely fail to charm. Then there is the point of the endless hours Italian cooks are willing to spend over the pounding of intricate stuffings and sauces, and the startling rapidity with which the actual cooking is carried out (five minutes in boiling water for the *ravioli*, into the frying-pan and out with the *polpette*, the *crocchette*, and the *frittelle* which have been most patiently chopped, sieved, and rolled out on the pastry board)....

The reader should not, in the following of most of these recipes, be too much concerned about exact measurements. Materials in themselves vary amazingly as to size, weight, moisture content, and flavour, and exact measurements can sometimes be very misleading. How big is a tomato, an eggplant, an onion? Let your nose and eyes be your guide, and when in doubt, taste.

HORS D'OEUVRES

A welcome and unusual feature of Italian cooking is the hot antipasto. *Usually this consists of* crostini, *rounds of fried or baked bread underneath a slice of melting cheese, garnished, in some form or another, with anchovies. Occasionally the* crostini *are served with a chicken-liver sauce instead of cheese, or with cooked shellfish; then there are miniature* pizze, *one for each person, or* frittelle *(fritters) containing ham and cheese. These little dishes are pleasant in the cold weather, are good at lunch or supper, and facilitate life for the cook. But they should, I think, remain simple and small. Enlarged to the size of hefty Welsh rarebits or club sandwiches, they lose their point and their charm.*

Crostini di Provatura

CHEESE CROUTONS

Provatura is a Roman cheese which has now almost disappeared from the market, and these *crostini*, a dish to be found in nearly every Roman *trattoria*, are now usually made with *mozzarella* cheese, although they still go by the name of *provatura*.

Cut rounds of bread from a small French loaf, rather less than ¼ inch thick. On each slice put a thick slice of cheese (*bel paese*, *provalone*, or gruyère). Arrange them in a long dish, each one slightly overlapping the other. Put the dish in a fairly hot oven and cook them about 7 minutes. (The exact time and heat of the oven can only be ascertained by experience. This is a little dish so simple and excellent that it is worth making the experiment to get it right.)

In the meantime, chop up 4 or 5 filets of anchovies in oil. (They should first be soaked in warm water for 10 minutes to get rid of any excess of salt.) Heat them in 2 ounces of melted butter (for 6 to 8 *crostini*).

Pour this sauce over the *crostini* as soon as they come out of the oven, and serve at once. The bread should be fairly crisp, the cheese just melting, but not spread all over the dish.

SOUPS

Most amateur cooks have found out in recent years that a good soup does not necessarily demand an impossible quantity of meat stock; that the flavouring need not be confined to white pepper and cooking sherry; and that there are other ways of thickening a soup than by means of flour-and-water paste. Italian cookery should provide plenty of ideas in this respect, and slavish adherence to the recipes is not necessary. The dishes which make up the rest of the meal must determine to a certain extent the composition of a soup. Equally important are the personal taste, imagination, and fantasy of the cook. Incidentally, soup, unless it be a plain clear consommé, is invariably served instead of, never at the same meal with, a dish of rice or pasta asciutta, *and these soups must be served in large deep soup plates; dainty little pottery bowls in which the cheese can not be stirred into the soup for fear of its spilling will not do.*

Budino di Pollo in Brodo

CHICKEN MOUSSE IN BROTH

One half pound of uncooked white chicken meat, 4 eggs, ½ cup of grated Parmesan, salt, pepper, nutmeg, 2 quarts of very good clear chicken broth.

Mince the chicken meat (the Bolognese use the breast of the chicken, making the broth out of the rest of the bird). Pound the minced chicken meat in a mortar, adding from time to time a little of the broth (about ⅓ cup in all); it must now be put through a sieve, so that a fine cream is obtained. Beat the eggs, pour them through a strainer into the chicken mixture, and mix thoroughly. Add the grated cheese, and season with salt, pepper, and nutmeg. Put the chicken cream, which should be very smooth, into 6 small buttered moulds or china ramekins, of the kind in which eggs are baked. Put the ramekins in a pan containing water, about halfway up the little pots; cook gently for 15 minutes, until the chicken mixture is firm. Turn each one out onto a soup plate and pour over them the hot chicken broth. Enough for six.

This is a very delicate and delicious soup, worth taking the trouble over for an occasional treat. It makes a light and excellent beginning to any meal. I am indebted for the recipe to the Pappagallo restaurant in Bologna, for good reason one of the most famous in all Italy.

Fish soups

It seems to me that a study of Italian fish soups, of which there is a considerable variety, with ancient traditions, should have beneficial effects on our daily *(Continued on page 258)*

Vogue Patterns: new latitudes in shape



VOGUE PATTERN 129



VOGUE PATTERN 9581

Four good dress-shapes here; four starts on the fashion year. (Darling shape: the 1923 taxi—an English Austin.) *Above:* Two-piece dress, its waist latitude heightened by crossed tabs on the overblouse. The skirt, eased. Vogue Pattern 129, in green wool crêpe by Forstmann. Hat by Emme; shoes by Vitality. Mink muff by Georges Kaplan. *Right:* Relaxed lines, high-waisted seaming, big pockets—good medium for a new shaggy jersey, or a big blanket plaid. Vogue Pattern 9581, in loopy spinach-green mohair-nylon-cotton (Heller jersey). Hat by Emme; Red Cross shoes.

SANTE FORLANO



VOGUE PATTERN S-4919



VOGUE PATTERN 9584

Above: Late-day dress in cocoa lace with a slightly lifted, sashable waist, a neckline cowled at front. Part and parcel here: pattern for the slip. Vogue Pattern S-4919; of rayon-and-nylon lace by McCarthy, silk peau de pêche by Onondaga. DeLiso Debs shoes. Eisenberg jewellery. *Right:* A slim buttoned dress that could lead a lively undercoat life all winter; here in red worsted jersey by Lebanon. Vogue Pattern 9584. Good accessory contact: the lynx muff, by Winter Furs. Sally Victor hat; shoes by Joyce. (Other views, yardages, details: page 263.)



SANTE FORLANO

The dress and jacket activity

High on the young-fashion list: this pair of pairs, pretty possibles for a city-side wardrobe this autumn, and all winter long.
Left: Ambered-green wool along these lines—a newly baby-waisted dress with a high, rounded neck, short sleeves, and its own self-tie jacket. By California Girl, junior sizes; about $35. Mohair turban in American plaid. Both at Saks Fifth Avenue. Costume, also at L. S. Ayres.
Right: Pseudo-suit of bronzed green—hip-grazing worsted jacket; boat-necked, short-sleeved dress bloused in silk broadcloth. By Mancini; $60. Green domed bubble hat. Both at Jay Thorpe. The strap shoes, by Mademoiselle. Gloves, both costumes, by Kislav.



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VOGUE'S 20 ANSWERS *(Continued from page 181)*

the delightful freedom of shape-choice about the new clothes, it seems unlikely that any wardrobe within the gleam of fashion will be missing an Empire dress.... The belt-type belt, worn firmly at waist-level, has not vanished from the scene, but with clothes in the *dernier-cri* category, it's rarer than it has been. Meaning: if most of the clothes you own now are waist-belted, you might concentrate your shopping on clothes that aren't.

7. What about bangs and wind-machine hair? U. S. coiffures are calming down. There's a gentling revival of waves smoothing away from a lift of hair about the crown of the head... more of this in detail in Vogue, September 15. As to bangs, we feel that the *fashion* for bangs may, at this moment, have passed its peak, but the *aptness* of bangs for special faces, special temperaments if you like, goes on and on. (What is Coco Chanel without bangs? Or Leslie Caron? What is Sophia Loren with 'em?)

8. Will one superb opera pump (five versions) settle the shoe problem this winter? No... unless you've established such a special, incontestably personal, indelible style that you can skate right over present fashion; and, quite frankly, we think only about one woman in every thousand stands this chance. Although it's a more-than-safe guess that the opera pump never dies, we think the tongued pump, the strapped shoe, the tap shoe tie, and variations of same are, this season, too good to be missed; too significant—if they are missed—to leave you in full rapport with fashion.

9. Is the sheath dead and gone? No, but it's changed, changed, changed. What's gone is the shape-clinging sheath that cleaves tight to the figure between bosom and hipbone. Skirts, as we've said, are easier, less likely to be tapered in at the knees. Sheath-replacements that look new now: the high-waisted dress narrow from bosom to hem; the high-waisted dress with straight-falling fullness (not too much fullness) from bosom to hem; the shift-shape that has no belt, no waist-seam, but has a pleasant evident respect for the figure; the straightish dress with a touch of blousing, a waist-level belt.

10. What about the "classic good taste" concept of jewellery? We're beginning to feel that in the hands of some women a handsome pearl choker may be the equivalent of enough rope. Wedded to the "classic good taste" concept, they wear that thin pearl line forever, with everything. And all too often there are pearl earrings in the same look. Boring—that's the result. So, while we have no intention of giving up pearls, especially many-stranded pearls, we *are* thinking in terms of such refreshers as: crystal and vitrail ropes; bronze beads to wear with brown; black jet beads with colour or black; scarlet beads with scarlet; more glitter, more gleam, as documented on page 206 of this issue.

11. Why spend money on colour when black is so safe and wonderful? Pure selfishness. Pure economy. In terms of what-it-does for you, colour is a joy. In terms of the amount of fashion a brilliant coat, suit, or a bright hat can add to your clothes-life, it's a buy in the sound investment bracket. For facts, see pages 182-185.

12. Must eyes be made up to Cleopatra-pitch all the time? No. Although we feel that the woman who doesn't make up her eyes at all is as remote from fashion as the woman who doesn't lipstick, we're terribly put off by the lurid eye. Too much shadow, in other words, is as bad as none at all. Ditto mascara. Ditto eyebrow pencil. What's right: a feather touch of emphasis for the daytime eye; three-feather touch for the evening eye. New ways to get the right effect detailed in Vogue, September 15.

13. Are shirtwaist dresses passé? Might as well try to ban ice cubes. Certainly the shirtwaist dress changes. Its hemline, for instance, absolutely must be shorn a good two or three inches above June-1957 level. It may have a change of waistline or an unwaisted look, but basically the shirt-look in one piece or two is fashion Americana with staying power. We don't plan to give it up.

14. What is the current state of the trapeze? The trapeze skirt which was part of one of the most successful suits of the spring remains an autumn influence. Examples: cone-shaped coats; slightly triangular suit skirts; widening, stand-out skirts for dresses. And upstaging the original trapeze dress there's a new narrowed and modified shape without the extreme back-fullness of the first Paris trapezes, without their midriff indecision.

15. Is the dark-stocking-coloured-stocking thing real? In the present climate of fashion, the one-colour stocking wardrobe is fairly impossible to live with. Pale stockings, tinted so faintly that they seem more "atmosphere" than colour, may not be every woman's game, but they have their charm, and it turns on most effectively after dark. Dark stockings are a fashion fact, but they must be the sheerest of shadowy tints; in this version, a diluted repeat of the general tone of the costume, they are elegant, and becoming to most legs.

16. How many skirt lengths figure in the evening looks? Generally speaking, two—day-length and floor-length. American fashion has eased up for the present on the between-length evening skirt—but Paris loves it for pretty legs.

17. Have handbags changed? Yes. They're smaller than they have been. Although the vasty travel bag still makes good sense for travelling, it probably won't be seen very much with day-to-day clothes. One purse shape seems newsier than others: the dachshund bag, long-bodied, usually without handles.

18. Are blond streaks in or out of the coiffure picture now? Like wind-machine hair, blond streaks are calming down. However, diffused blond lighting (rays, rather than stripes) can be a wonderful thing for a woman who would otherwise be that shade of blond named mud. We're all for gentle streaking; just be sure your hairdresser has a practical artistic touch.

19. What about prints? Sensational twelve months of the year in any fabric you name. Instances: brocade prints, pages 186, 187, 189.

20. What's the biggest fashion buy around . . . not necessarily a bargain, but a stimulating elegance that works like adrenalin for all the other clothes in a wardrobe? It's our basic economic premise that the Big Buy sometimes bought on a quick wave of inspiration, sometimes planned and shopped over for weeks, pays fashion dividends too splendid to calculate. The possibles for one such satisfying purchase this autumn are, in a word, remarkable. Ideas to mull: A walking suit in a smashing Conan Doyle tweed. Almost anything opossum—a shoestring stole; a coat. A dinner coat made of glorious brocade to wear over the simplest of dark dresses. A long-hair fur trimming a theatre suit. A fur hat. A neon-coloured coat.

How to be the beauty the new fashions ask for

SEE SEPTEMBER 15 VOGUE



SEPTEMBER, *in this XIVth Century plate, shows a physician administering a potion. The patient has a miasma, or vapors, or something. Perhaps the summer was too much for her.*

HOORAY, HOORAY, IT'S LABOR DAY...

TONIGHT
COULD BE THE
NIGHT!

None of us wants to knock Summer. And yet, there's nothing like having done with it and getting on with Autumn. Autumn is so different and, well, *Fall-like;* it's as though exciting things are on the verge of happening.

Indeed they are and that is why now, above all times, one (you) should check the refrigerator to make sure a bottle of excellent Paul Masson California Champagne chills within. Eagerly awaiting the signal to pop its cork in celebration.

Have no fear of running out of events to celebrate. In September alone occur: Anti-Freeze Week, Dog Week, Anthracite Week, Blouse Week. As well as Make It Yourself With Wool Week, and the Cranberry Festival.

All occasions are worthy of Champagne in our book —(a little thing we've printed up!) It tells about the different types of Paul Masson Champagne. Oh, it's very interesting and we'll delight in sending you a copy. You've got to write us first, though, so we'll know where you live.

The reciprocating

Paul Masson

©PAUL MASSON VINEYARDS • SARATOGA, CALIFORNIA

"WHEN YOU LUNCH WITH THE EMPEROR"

(Continued from page 209)

Monsieur Zobal, a very distinguished-looking, quiet, small man, who invariably wore snow-white linen and tailcoat, was busy blowing up balloons, helping Papa gild plaster statues, setting off fireworks, and stringing up lampions.

Above all I admired his skill with napkins. After deft and precise folding of the snow-white linen, he turned the napkins with a last twist into the shapes of fans, ships, plants, and swans. He also chiselled swans and castles out of blocks of ice. Whenever there was something especially good for dessert over in the hotel, Monsieur Zobal saved some of it for us and brought it across the next day.

In the hothouse where we ate, the meals were gay. We sat facing the lake; there were Papa's dogs who came and the swan. There was conversation and, in two carafes, red and white wine. Gazelle drank out of a glass on a thin stem; I had a little golden mug with my name written on it. Monsieur Zobal brought gifts and the chef sometimes came himself. The swan was sometimes rough in his affection for me and once knocked me off balance and into the lake. Gazelle jumped in and saved me.

We left the house at nine on our daily walk, hand in hand, along the promenade. I was always neatly dressed, with white gloves, my curls combed, my shoelaces properly tied. I was her little blue fish, her little treasure, her small green duckling, her dear sweet cabbage, her amour.

Summer, winter, autumn, spring—there was every day a long promenade with Gazelle, and we always came to a place with thistly bushes, where quinces grew, and then to a garden and a field, rose-coloured with the blossoms of heather, and after that to a small inn, where cakes and chocolate were served.

All are still there—quinces, heather, the small inn, unchanged. The daughter now runs the inn but she has the same smile, the same voice, the same ease and air of comfort and of peace that her mother had.

This intimate life in the small park and the old house on the lake—being bathed, dressed, fed, cared for—was only clouded by such tragedies as having toenails cut or getting soap into my eyes, when the big, clear tears of childhood rolled down my cheeks.

The other person who cried frequently was God. The God of that time and garden in Gmunden was *Le Bon Dieu*, who worried only about making this life beautiful, and from whom all good things came. He was a beautiful old grandfather, and when it rained it was because people were bad. He had to cry, and the tears ran over his cheeks and down his beard and over the lake. Mademoiselle said that *Le Bon Dieu* was everywhere, in every flower, animal, and cloud. And therefore one did not need to go to church.

I never was visited by other children. These long years of childhood were spent in the seclusion of the park and the vast house alone with Gazelle.

Monsieur Zobal came over to supervise the cooking, which was French. Papa came also when he needed the hothouse to celebrate in or to rehearse musicians, or when he tied his sailboat to the dock.

One time, when I was six, he wanted to take me on a drive around the country.

Among the few German words I knew was *Pferd*, which means horse; the coachman's name was Ferdinand, and because he had to do with horses I called him Pferdinand.

The coach, like everything Papa had, was an extraordinary vehicle, a shiny black landau, the body suspended on heavy straps of red Russian leather with gilt buckles. Pferdinand in top hat and livery and a bear rug over his legs waited. Two white borzois also waited to run after us.

This was to be a family outing and Mama came and sat down in the carriage. I was handed over, with my golden curls squeezed down by a hat held in place with a stinging rubber band. Whenever I was taken from the side and hand of Gazelle, there were tears. I sat and cried as we waited. At last Papa came, looked at me seated in the coach and, lifting his hat, he said to Mama that he was sorry but he couldn't come, because it would bore him. "I'll talk to him, later—when he understands—when he is seventeen," he said, and turned on his heel. As on that Christmas night when I had been an angel, I was happy again to be handed back to Gazelle, who cried also, and then *Le Bon Dieu* started to cry—it rained. It rained almost every day in Gmunden—rain that sounded like the water of a shower falling full force on bathwater in the tub. It rained especially when one thought that it would be a lovely day, and when there was a patch of pale-blue sky overhead in the morning.

It still rained when I was there last year. I painted the castle in rain. On this voyage I became aware that my palette is still of that landscape in rain.

The colours of houses and landscapes mostly in rain sank into my eyes in early childhood. This time, spent in a restricted place and in solitude, impressed on me the objects in nature which I still see in the shape and colours in which they were.

There was often fog on the lake. The fog was green, blue, violet, grey; it floated into the garden like gauze. It stood sometimes in shapes under trees, then disappeared as it had come. It determined the colouration of water, of the swans, of the eyes of Gazelle and of her hair. And sometimes the fog was like an immense white shroud, covering all. When the wind tore into it, it moved, and there suddenly appeared again the lake, the *Elisabet*, a swan, the bridge. On my recent visit the old steamer was still paddling "phlop, phlop, phlop" around the lake.

The seasons passed slowly in my childhood. There were the many phases of spring, with snow melting and running off the roofs, and icicles falling, and the birds drinking in the puddles made by the dripping water, and the sun reflecting in them. One of the many miracles I beheld then was the reflection of the sun in every puddle, even the smallest and dirtiest ones. My favourite season was autumn, the rich autumn of russet and of all the dark reds and umber, the yellow autumn when all the chestnut trees were lit up with sun, and another phase when the leaves had fallen and the ground was a tapestry of ochre leaves with the trunks of trees turned several shades darker. I remember the smells of autumn, of ripening fruit along the espaliered trees, especially of apricots, which were harvested and taken to the chef. He made from them my favourite dessert—dumplings of light dough with an apricot inside and bread crumbs and sugar outside. This dessert is called *Marillenknoedel*—and I was able to eat a dozen of them at one sitting.

Then the last stage of autumn, the park cleared of the ochre leaves, the promenades swept, the trees now bare and the leaves sunk down to the bottom of the lake, shining upward and gilding the water. And, finally, the *Elisabet* was put to bed for the winter on the other side of the lake, tied to a dock next to a tavern. And one day she was covered and went to sleep under a coverlet of snow.

Long hours now were spent indoors with the collection of postal cards of Paris, the album of Paris, the children's stories of France, the songs written for French children.

And then one autumn the leaves in the park were not raked, the swan stood there forlorn and it was all over—all had come to an end. Papa was gone and so was my governess, and I wished so much that he had run away with Mama and left me Gazelle.

Every child in his youngest years is a good artist, mostly of the Abstract-Expressionist school of painting. At about the age of twelve, this universal endowment is withdrawn. Children then become conscious of objects.

Art is mostly emotion and emotion fades away when purposeful thinking takes the upper hand.

This happened to me. There came many, many years in which I had the desire to paint, but I created only pictures with a purpose. I came to America, illustrated the books and stories I wrote. I painted theatrical scenery. I did pictures and covers for magazines. My work was mostly in black and white, water colour, and gouache.

I began really to paint in the summer of 1953 in Campobello and around there, where the clear landscapes and fresh, simple colours were easy to my brush. I was always afraid of nature; that is, the business of putting up an easel and unpacking colours and painting this tree, landscape, person, or object had something of invading privacy about it. I made sketches and took them home, but then found that the immediacy of the scene in front of my eyes was lost. I started to hide away in places and paint them, and then found that there were things one could not render in black and white, in line, with pencil, or pen and ink, water colour, or gouache, and that they had to be painted in oil. Or I should say, perhaps, that I could not render them in these media to conform with the

(Continued on page 255)

20th CENTURY SPACEMAKERS

(Continued from page 243)

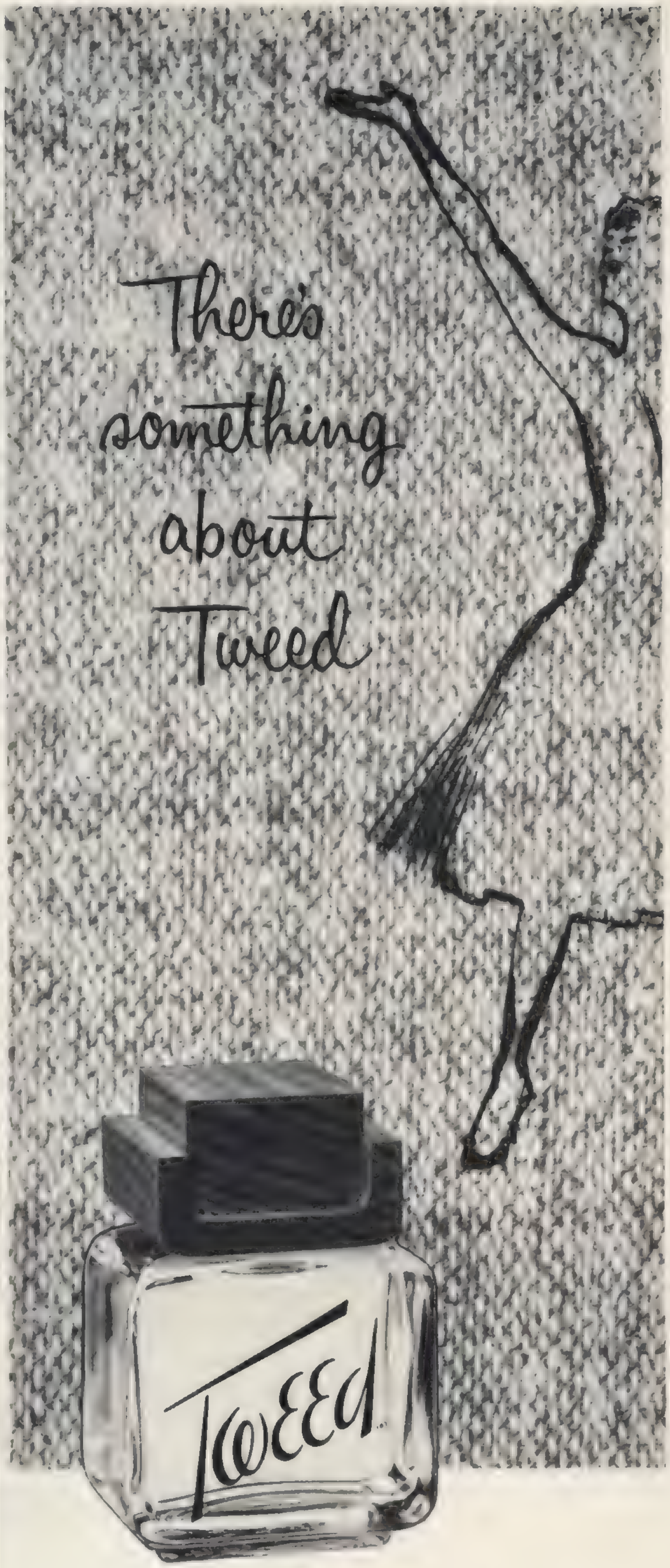


Above: The office in the new Connecticut General Insurance Building, before Vogue decided to make a sitting-room-guest-room out of it (see page 241). What was involved in the switch? Not much, as this picture shows, except for a change of views through the window. (You might exchange a long, low filing cabinet for a long, low day-bed.)

GRIGSBY



Side view of the conference room which served as model for the living room on page 242; actually, it's part of the new Reynolds Metals General Office Building in Richmond, Virginia. Major alteration: a tray of food was added in Vogue's sketch. Otherwise, furniture, lighting, even the non-objective painting on the wall are the same.



The ounce—fourteen dollars plus tax

PERFUME BY Lentheric

"GOOD FORTUNE, SIGNORA"

(Continued from page 203)

spinning dreams. When he earned some money guiding an American tourist, he would take it to women, just like his father, the devil take him.

"*Prego, Signor. . . .*" There were always the mice and, at night, when he returned with a belly full of wine, he would hear mice even when there weren't any. Strong as he was, she still held him in her arms as she had when he was a baby. Maria Elena knew that in the long years ahead when there would be only one bed in the cellar it would not matter if there were rustlings in the corner. Perhaps, with only the cats as the companions of her loneliness, she would even welcome the friendly stirrings in the dark.

"Charity for a poor one, *Signorina. . . .*" The time came when there was money enough to move to a larger house, but Maria Elena stayed in the cellar because police visited homes of beggars to make sure there were no bright windows open to the sun and meat to eat once a day.

"A happy Christmas and salutations, *Signorina.*" Maria Elena stuffed the bit of paper deep into the pocket of her skirt, the only part she kept strongly lined and stitched. It was heavy with the evening's success. It pleased Maria Elena to think she wouldn't be sending a *povero* to America, that her Francesco need not be hungry while he looked for his position in the new world. He could take his time; wait until he found what suited him. He would have a new suit, made by a tailor, and a new pair of shoes, for a fine appearance. He would become an important personage and, perhaps, if she lived long enough, he would come back one day with honour and riches to tell his mamma how grateful he was for these, her gifts to him. Maria Elena realized he might never return, that in his new and happy life he might forget her as his father forgot her, and she wondered how it would be with long days of nothing but prayers and penance, when she would no longer be standing at the door of the American Express or wandering in the morning sun across the Piazza Garibaldi to the railroad station. It saddened her to think of the empty times ahead.

The wet soaked through her shawl and Maria Elena wished for her thick coat. Tomorrow she would be free to wear it; she could feel it now, the warm fur against her cheek. Tomorrow she would be finished with rags, finished forever begging for alms. In the morning she would bring the box from its hiding and give it to Francesco; she would watch his face when he saw the money within. On the day of Jesus' birth she would have her hour, her shimmering, blessed hour.

Inside Maria Elena could hear the music of the benediction. She crossed herself and began a prayer. "Oh, Holy Mother, it is not for myself that I have pretended hunger and destitution. If it were for myself, I would not stop until there were enough for me also to go to Brazil. I stop now with only enough for Francesco and ask your forgiveness. It is no more than You would do for Your Blessed Son. . . ."

"*Buon Natale, prega, una poverina. . . .*" The church doors opened, the mass was over, Jesus was born. Maria Elena moved quickly and efficiently through the crowd. If one man fumbled too long with his alms, she did not wait for fear of losing ten others. She pushed it all into her skirt so there was never much of it showing in her hand. She was thinking if the saints saw ill in her deed. they wouldn't make Christian souls so generous. She decided not to wait until morning to earn her forgiveness with the proper rosaries and prayers, but to begin at once by leaving a hundred lire for Father Doyle's *poveri* this night. The last person was passing the door. "*Buona sera, grazie.*"

"*Buon Natale, Maria Elena.*"

"*Buon Natale, Padre.*" Maria Elena bowed to Father Doyle several times. "It was a beautiful mass."

"And an evil night," said Father Doyle as he squinted into the wet darkness.

"One thinks not of the weather but only of the holiness of the occasion, Father," Maria Elena said. A fine man, Father Doyle. What a pity, Maria Elena thought, that he wasn't an Italian so she might carry her confession to him. She slipped inside and dropped her offering, a hundred and fifty lire, for she felt kindly towards all poor this night.

"Sometimes I fear the world has forgotten the holiness of the occasion, Maria Elena," Father Doyle said as he started to close the door. "Good night, Maria Elena."

"Good night, Father. A happy Christmas."

Because the weather was bad, the streets emptied quickly after the churches let out. Maria Elena scurried through the lonely city to her cellar. She shook out her shawl and lit a candle. The cats stirred lazily. Under the shelf Maria Elena could hear rattling in the trap. She would take care of the mice presently. First she must empty her apron before Francesco came to his bed. She drew the candle close and turned the bulging pocket inside out on the table. She counted the pieces, savouring the coins and the soggy wads, caressing each five lire note. It was almost four thousand lire! It had indeed been a generous evening; she could not remember a single time when she had been rewarded so well in so brief a time.

Feet heavy with wine approached the door. Maria Elena swept the money into a cooking pot. "You shall see it tomorrow, it will be soon enough, my darling," she said to Francesco still out in the night. She wondered with what sins he had soiled the Holy Night. The door opened.

"*Buona Natale, Figlio mio carissimo.*" Maria Elena reached with her arms toward her son but he did not touch her. She tried to kiss him and he turned brutally from her. "A good Christmas?" he repeated in an ugly voice. "How do you propose to make it good?"

"We shall see, we shall see," Maria Elena said softly as a lullaby, looking at his face flushed with red, his eyes dark like his father's, his thick hair tousled. At that moment one of the cats, reaching a curious paw under the shelf, hooked a claw on the wire trap. With a clatter the cat dragged the trap into the room. It was alive with mice crawling frenziedly over one another. Maria Elena put her arms about Francesco as she had when he was a boy, but he threw her off. He made a loud sound which had no words in it and leaped outside to the sidewalk above. Maria Elena ran after him.

"*Mio figlio carissimo . . .*" she called after him but he paid her no heed, disappearing in the mists. "*Bambino povero . . .*" Maria Elena wailed plodding back through the empty night. "Dear Holy Virgin," she prayed, tears and rain covering her face. "Bring him back to me, You who have borne a Son tonight, Who knowst the sufferings of a mother. Bring him back to me so I may make my gift of freedom, and I will sin no more but live the rest of my life serving Thee. . . ."

In the cellar the cats were boxing with the trap. "He will come back tomorrow." Maria Elena comforted herself. "He will come back." She heard the rustlings of the mice and her rage turned on them. "All his life you have frightened him. Now it is the last time. You will frighten him no more. Do you hear? No more!" Maria Elena emptied the night's collection on the bed and filled the kettle with water. She built a fire, watching the sticks sputter into flame. On the floor the cats slapped the wire trap and the mice inside scurried in panic. "I will finish you, you wretched little devils," Maria Elena said. As she fanned the sticks under the kettle, waiting excitedly for the water to boil, she spoke softly to herself. almost singing. "*Bambino mio,* my darling, there'll be no mice tomorrow. No mice on the day of Jesus' birth. I promise, no mice." She lifted the mattress and brought out the box, holding it a moment before placing it on the table beside the evening's harvest. "Here, my sweet, is your mamma's gift. You, my darling, will never beg for bread. You will go from this bitter land to a land where you will earn the bread you eat and perhaps a crust for your poor old mamma, left alone in the land of sorrow. Your mamma who gave you life now brings you life a second time. Take it and go where there are no mice, no mice. . . ." The water in the kettle was at a boil and the cats kept fearfully under the bed. Maria Elena was crying, crying so hard she could hardly fit the key into the lock of the box. "No mice," she sang like a hymn, "no mice. . . ."

In the morning, when Carmela Concitta came to bring wishes for a happy Christmas and to offer Maria Elena a bit of Jesus cake, the fire was out, the kettle was cold, the cats were curled in a ball on Francesco's empty bed. Maria Elena was lying across her bed, her face twisted by apoplexy. When she saw Carmela her lips moved silently forming one word, "Mice."

With her hand she was able to point to the box open on the

(Continued on page 255)

"GOOD FORTUNE, SIGNORA"

(Continued from page 254)

table. Carmela Concitta looked at it and didn't know what to think. The box was filled with tiny shreds of paper, green and red and brown and blue, paper chewed into fragments and burrowed into a nest. Maria Elena's lips continued to move but the only sound in the cellar was the rustlings of a trap full of mice on the floor.

EDITOR'S NOTE: *Herbert Kubly, a robust Midwesterner with a generous dollop of hair half-hiding a lowering brow, is known for his book,* An American in Italy, *winner of the National Book Award for nonfiction in 1955. His second book,* Easter in Sicily, *was also drawn from his experiences in Italy; part of it appeared in Vogue, April 1, 1956. His third book is* Varieties of Love, *in which "Good Fortune, Signora" appears. A former music editor for* Time, *then associate professor and director of the Playwrights' Workshop at the University of Illinois, he is a yeasty man who is likely to dragoon friends into eating blintzes or doing folk and square dances, especially as he is good at a* schuhplattler. *A friend once said to him: "Kubly, you got real catholic tastes."*

"WHEN YOU LUNCH WITH THE EMPEROR"

(Continued from page 252)

image that was in my eye, or what I wanted the picture to be. This is an agonizing period for an artist and one might as well have stumps for arms; it is impossible to reach for the brush and to paint. There it is and beyond reach.

There are words to describe this better, but my point is simple. You are dry inside with a kind of thirst and hunger until you accomplish that which you must do. I suppose it is one of the manifestations of nature, the same command that drives a homing pigeon to its destiny, causes a new shape and colour of leaf to grow, or a new idea to form itself in the head of a scientist or a thinker.

I am not a practical person, not logical and not a thinker. I can't learn anything except by my senses and I am impeded by a self-indulgent strain for pleasure and comfort. The matter of painting in oil I knew would give me many miserable hours. I had avoided the issue for years and argued with myself that there was no real reason why I should paint in oil. But the inner voice of the bothersome self persisted and there was regularly this kick of conscience so that I finally pulled myself together and, marshalling what discipline I had, dragged myself over the rotten road.

When such rare manifestation of character on my part occurs, then with some painful delay, never at once, whatever force directs my life eventually comes to my aid. Always in curious places, when I least expect it and this time really at the last moment.

EDITOR'S NOTE: This autobiographical fragment is from *My Life in Art,* which Harper & Brothers will publish in October.

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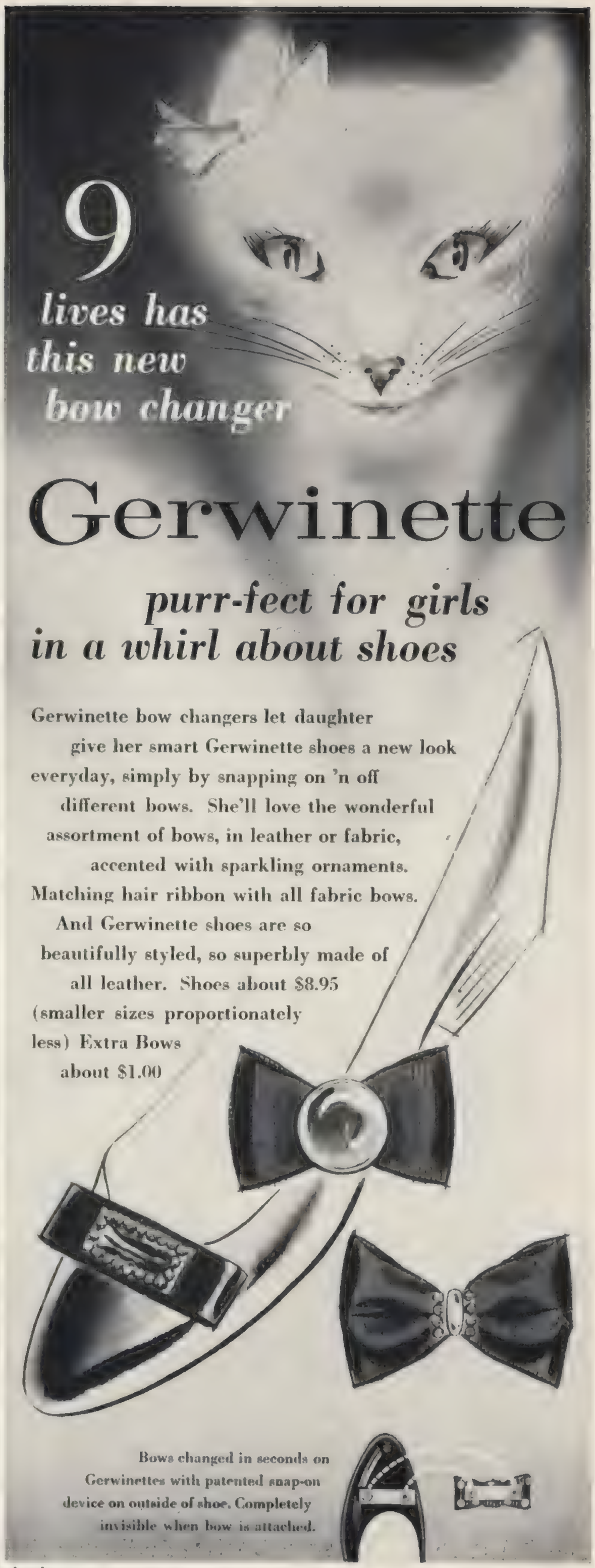




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More fashion-answers— in Mrs. Exeter's sizes

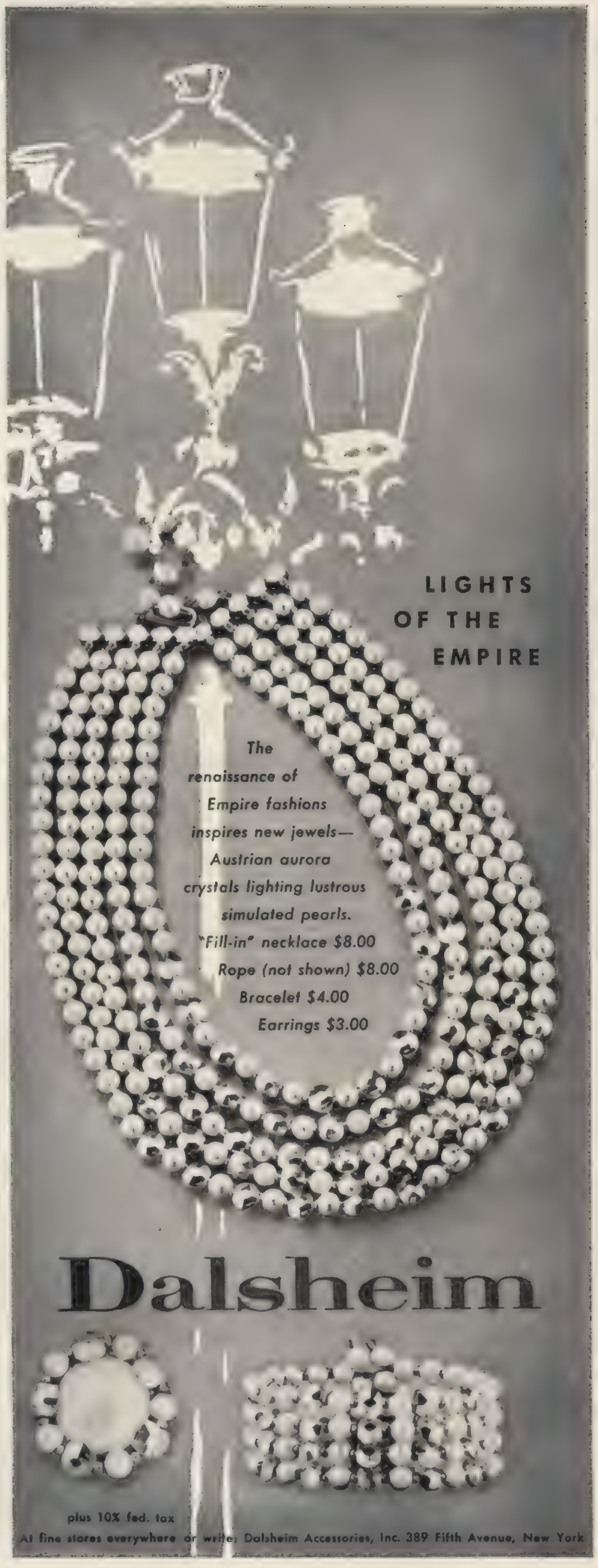


Note, please, the word—and the point—is *sizes*. Meaning: any Mrs. E. who's decided to count herself out of the fashion-running just hasn't been reading the size-tags lately (or properly). There's one for everybody, and they read as follows: *Petite*, for tiny Mrs. E.'s; *Half-size*, for the short-waisted; *Regular*, for the woman of average proportions—a category that can apply even to a fairly heavyish woman, by the way. Most important about the tags, they're attached to some of the best Mrs. Exeter-fashion in years. Above, the suit news is: looped brown wool-and-mohair tweed; easy jacket; slim but walkable skirt. Size-tag details: Petite. By Richard H. Martin; $55. Suit, hat, and Sommers shoes: Jay Thorpe.



Above: Black and brown soufflé bound in braid—a coup for the woman whose shopping list lists an everything-under-the-sun day coat, but *terribly smart.* By Abe Reinis, of wool-and-mohair tweed with a soft collar, an easy narrowness; $80. Regular and half sizes. Bally shoes. Both: Altman's. Hat: Miss Alice.
Below: A secret Mrs. E. discovered years ago: a soft-coloured (violet's the news here), jersey dress cut in two easy parts is one of a woman's best friends in fashion. This, by Martha Manning, in Alamac's Thalspun jersey of Orlon-and-wool; $25.
Half sizes. Dress, hat, DeLiso Debs shoes: Arnold Constable.



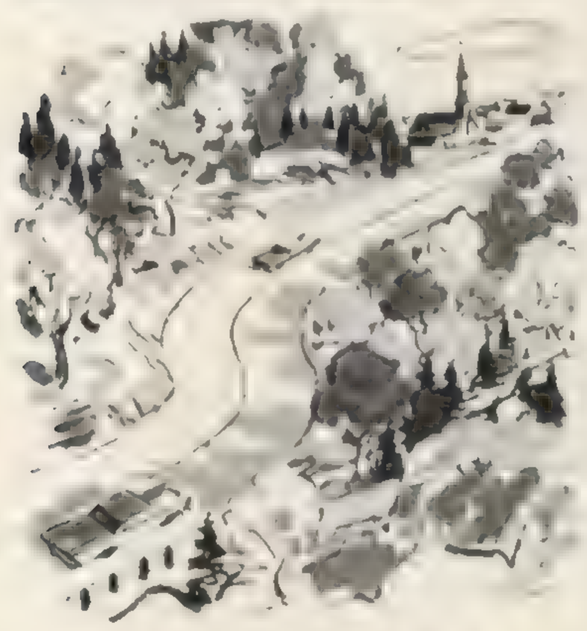




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LA PROVINCE DE Québec

GOOD FOOD, SPECIAL AND ITALIAN

(Continued from page 245)

food. Tomatoes, oil, onions, garlic, aromatic herbs, all the ingredients that go into a southern fish stew, we have. Obviously fish from northern waters, or inland waters, will produce a soup of different aspect and flavour from the burrida *of Genoa, or the* brodetto *of the Adriatic, but, having no traditions to observe in these matters, this need cause no serious concern.*

As for the vegetables, there is no need to restrict them, as the Italians do, to tomatoes and onions. Green peas and mushrooms, water cress and celery and cucumber go admirably with fish. It is worth remembering that in the eighteenth century oranges were used as much for flavouring fish as lemons are today. People who like the taste of curry can use a scrap of curry powder, or turmeric, in a fish stew instead of saffron; tarragon and fennel, mint and basil, nutmeg, mace, and coriander seeds (not all at once) are fine flavourings for fish. Garlic addicts will quickly perceive the charm of fried croutons rubbed with garlic as an accompaniment to a fish broth. Here, then, is scope for inventiveness and imagination, using, in the United States, as wide a selection as possible of the fish available in the local markets to approximate these authentic Italian recipes.

Zuppa di Vongole

CLAM SOUP

Alexandre Dumas *père* gives this description of a *vongole* soup, "la seule bonne que j'ai mangé à Naples," in his *Dictionary of Cuisine.*

"Into a saucepan put 4 dozen *vongole* or small clams. Pour over them ¾ of a bottle of white wine and then let them cook until they have opened. Drain them, setting aside the liquid in which they have cooked, and remove the empty half shells.

"Chop the white part of a leek with a small onion, add a clove of garlic, and sauté this mixture in a saucepan with good oil, add the liquid from the clams, and 1 quart of fish stock; add a peeled and chopped tomato, a bouquet of marjoram, and a few green leaves of celery. Let this bubble fast for 10 minutes, remove the bouquet and the garlic, stir the clams into the soup, and pour it into the tureen.

"Serve separately small croutons of bread fried in oil."

RICE

In Italy rice is never served with chicken, meat, or fish. These ingredients, if they are to be used, are always integrated into *the dish. The one important exception to the rule is the invariable accompaniment of a* risotto Milanese *served with* ossi buci.

Risotto alla Sbirraglia

CHICKEN RISOTTO

Half a boiling chicken, 1 small onion, 3 or 4 tomatoes, 1 piece of celery, 1 clove of garlic, 1 green or red pepper, a few dried mushrooms. ½ cup of white wine, seasonings and herbs, a slice of ham or Bologna sausage, rice, butter, Parmesan cheese. For four people use half a boiling chicken weighing about 3½ pounds (the other half can be used for another meal). Remove the skin, take all the flesh off the bones, and cut into fairly large, long slices. In a thick pan sauté the sliced onion in butter or oil, and when it is golden add the pieces of chicken, the ham, and the other vegetables. Let them fry for a few minutes, then pour in the wine, leaving it to bubble for 3 or 4 minutes. Add seasoning and fresh herbs (marjoram, thyme, or basil). Add hot water to barely cover the contents of the pan, put on the lid, and cook very slowly for about 2 hours, preferably in the oven. This preparation can be made beforehand, and heated when the time comes to make the *risotto.*

For the *risotto* allow 1½ cups of rice for four people. In a large, shallow, and heavy pan heat 1 ounce of butter or olive oil, and in it melt a small very finely sliced onion; add the rice and stir, allowing it to soak up the butter. Now add boiling water to cover the rice, stir again, and when the water is absorbed add more, cooking all the time over a moderate flame, and stirring carefully so that the rice does not stick. Season with a little salt. When you see that the rice is all but cooked pour in the chicken mixture, sauce and all, and continue stirring until the liquid is absorbed and the rice tender. At this moment stir in 2 tablespoons of grated Parmesan and 1 ounce of butter. The *risotto* can be served in the pan in which it has cooked or turned out onto a hot dish.

Most recipes for chicken *risotto* require a chicken stock made from the bones of the bird, but in this case the liquid from the previously stewed pieces of chicken supplies sufficient richness, so that it is really preferable to use water, and reserve the carcass and bones of the chicken for a soup.

FISH

Of all the spectacular food markets in Italy the one near the Rialto in Venice must be the most remarkable. The light of a Venetian dawn in early summer—you must be about at four o'clock in the morning to see the market coming to life—is so limpid and so still that it makes every separate vegetable and fruit and fish luminous with a life of its own, with unnaturally heightened colours and clear stencilled outlines. Here the cabbages are cobalt blue, the beetroots deep rose, the lettuces clear pure green, sharp as glass. Bunches of gaudy gold marrow flowers show off the elegance of pink-and-white-marbled bean pods, primrose potatoes, green plums, green peas. The colours of the peaches, cherries, and apricots, packed in boxes lined with blue paper matching the blue canvas trousers worn by the men unloading the gondolas, are reflected in the rose-red mullet and the orange vongole *and* cannestrelle, *which have been pried out of their shells and heaped into baskets. In other markets, on other shores, the unfamiliar fishes may be vivid, mysterious, repellent, fascinating, and bright with splendid colour; only in Venice do they look good enough to eat. In Venice even ordinary sole and ugly great skate are striped with delicate lilac lights, the sardines shine like newly minted silver coins, pink Venetian* scampi *are fat and fresh, infinitely enticing in the early dawn.*

Sogliola alla Veneziana

SOLE WITH VENETIAN SAUCE

One medium-sized sole a person, mint, parsley, garlic, onions, white wine, butter.

Mash 1 ounce of butter (for 2 soles) with 2 tablespoons of chopped mint, 1 of parsley, and 1 small piece of garlic; season with a little salt and pepper. Make two crosswise incisions on each side of the soles (which should be

(Continued on page 259)

GOOD FOOD, SPECIAL AND ITALIAN

(Continued from page 258)

skinned on both sides); press the prepared butter mixture into the incisions.

Now prepare the sauce. In a little butter melt a thinly sliced large onion; let it cook very gently so that it turns yellow but not brown; add ½ cup of white wine and cook for 10 minutes; now add ½ cup of water, and salt and pepper. Let this continue to simmer while you broil the soles, allowing about 7 minutes for each side. Serve them on a hot dish, with the sauce poured over.

MEAT

There are some highly original cold meat dishes, notably the Genoese cima, vitello tonnato, *and some of the rolled veal or beef dishes with beautiful yellow and green stuffings, while pork cooked in milk is probably new to most. The sauces of Italian meat dishes have an entirely individual flavour, due to the herbs used, to the fact that ham is a predominant ingredient instead of bacon, which is more usual in French cooking, and to the fact that oil or butter is the main cooking medium. White wine is used more often than red, but Marsala more commonly than either. The tomato and garlic flavoured meat dishes, which conform most nearly with our notion of Italian cooking, nearly all come from the south, where the meat is of poor quality (although at one time Sorrento was celebrated for the excellence of its veal), and is best cooked in some highly flavoured manner; even so, these dishes are very different from what might be supposed; fresh tomatoes, basil,* orégano, *anchovies, and pine nuts combine to give an original taste to the sauces; this taste has nothing to do with the thick mass of canned tomato sauce indiscriminately spread over meat, poultry, and fish alike in restaurants which advertise what is now ominously known as "Italian cuisine."*

Vitello Tonnato

VEAL WITH TUNA-FISH SAUCE

Roast a 2-pound piece of boned leg of veal or fillet. Leave it to cool, and having poured the fat from the pan, make a little stock from the juices in the pan with the addition of 1 cup of water. (No flour.) Make this tuna-fish mayonnaise. First, make a stiff mayonnaise with 2 yolks of eggs, a little salt, ½ cup of olive oil, and a very little lemon juice. Pound or put through a sieve about 2 ounces of canned tuna fish in oil. Incorporate this purée gradually into the mayonnaise. Thin the sauce to the consistency of thick cream with the prepared stock. Pour over the sliced veal, put in the refrigerator, and serve the next day with a green salad.

POULTRY AND GAME

Both the Florentines and the Bologneses have a number of ways of cooking chicken breasts which are unique.

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Sour-sweet sauces for these animals are characteristic of Italian cookery; they are well worth a trial.

Petti di Pollo alla Bolognese

CHICKEN BREASTS WITH HAM AND CHEESE

Cut each side of the breast of a young and tender chicken into 2 slices. Instead of coating them with egg and breadcrumbs, flour them very lightly and cook them slowly in butter for 15-20 minutes, turning them over and over. Add a slice of ham and 2 dessertspoons of grated Parmesan cheese to each. Cover the pan and cook for 3 or 4 more minutes until the cheese has melted. In the season, white truffles in thin slices are put on top of the ham before the cheese is added. There is nothing

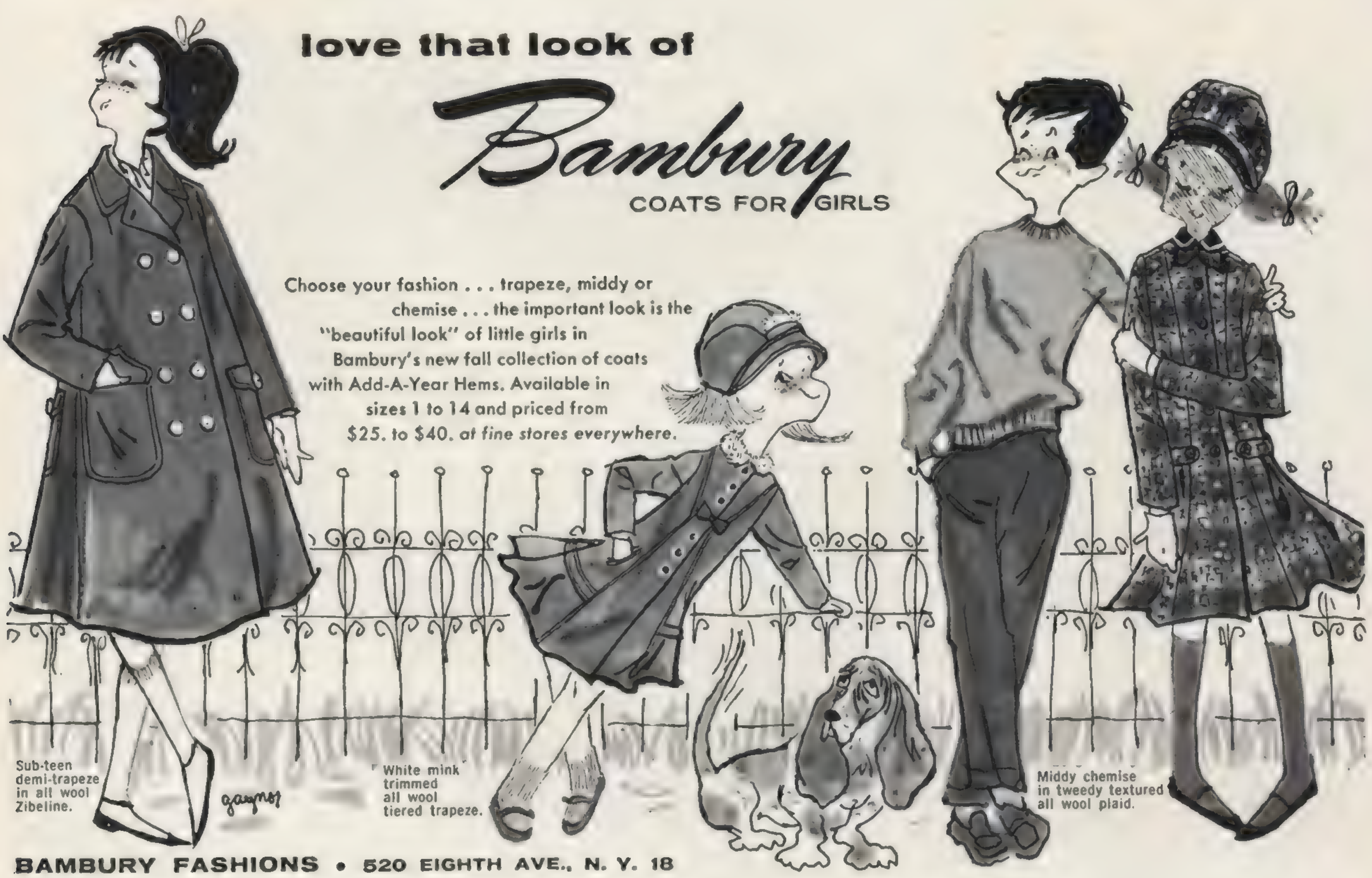
(Continued on page 261)

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GOOD FOOD, SPECIAL AND ITALIAN

(Continued from page 259)

to prevent one's adding a few sliced mushrooms instead, although of course the flavour is in no way comparable.

Anitra in Agrodolce

DUCK IN SOUR-SWEET SAUCE

A duck weighing 4-5 pounds, 2 large onions, 2 tablespoons of sugar, a little fresh mint, 2 ounces of butter, 2 tablespoons of wine vinegar, a pinch of ground cloves, 2 cups of meat or chicken broth or water, flour.

Slice the onions very thin and melt them in the heated butter and dripping. Season the duck with salt and pepper, roll it in flour, and put it to brown with the onions. Add the ground cloves. When the duck is well browned pour over the heated broth or water, cover the pan and cook gently for 2-3 hours. Turn it over from time to time so that it cooks evenly, until the duck is tender. Remove the duck and keep it warm in the oven. Pour off as much fat as possible from the sauce and stir in the chopped mint (about 2 tablespoons). Have the sugar ready, caramelized—that is, heated in a pan with a little water until it turns golden. Stir this into the sauce and add the vinegar. See that the seasoning is right and serve the sauce separately as soon as it has acquired a thick syrup-like consistency.

This dish is also excellent cold. Instead of pouring off the fat before adding the mint, sugar, and vinegar, make the sauce as directed, and remove the fat when the sauce is cold.

VEGETABLES

As an accompaniment to meat, chicken, or game, Italians rarely serve vegetables. "Two or three little potatoes," as they usually express it, and a green salad are indeed quite sufficient with a steak or roast lamb after a first course of pasta *or hors d'œuvres. An exception is the traditional accompaniment to* bollito, cotechino, *and* zampone, *which consists of a selection of stewed beans or lentils, cabbage, spinach, and potato purée.*

A great many vegetables are treated as a separate dish, usually a first course, rather than after the meat, as in France. Into this category come artichokes, all the stuffed vegetables such as eggplants, peppers, onions, small squashes, the sformato, *a kind of vegetable pudding, and all the tribe of vegetables cut into slices or chips and fried.*

*Green beans, spinach, and broccoli very often appear, seasoned with oil and lemon, as a salad. There are numerous vegetables of the radish family—*radicchie, ravanelli, *et cetera—of which the leaves are made into salads.*

Sformato di Piselli Freschi

SFORMATO OF GREEN PEAS

A sformato, a dish which figures largely in Italian home cooking but never in restaurants, is a cross between a soufflé and what we call a pudding. It is a capital way of using green peas, green beans, spinach, fennel, or any vegetables which are plentiful but no longer in the tender stage when they may be eaten simply with butter. A *sformato* takes trouble to prepare, but requires fewer eggs than a soufflé and is not at all exacting to cook. It may be served as a separate course with some kind of sauce, or as a background to meat (*scaloppine*, for example), or lamb cutlets, or small pieces of veal grilled on a skewer.

For a *sformato* of fresh green peas you need about 3 pounds of peas, 3 eggs, ¼ cup of broth, a small piece of cooked ham, 1 small onion, ¼ cup of grated Parmesan, 1 tablespoon of flour, 1 cup of milk.

First sauté the chopped onion very lightly in half the butter; add the shelled peas and cover them with water. Season them with salt and let them simmer until they are completely cooked.

While the peas are cooking prepare a little very thick béchamel with 1 ounce of butter, 1 tablespoon of flour, and the milk previously heated. Season it well, add to it the ham cut into small strips and the grated cheese. When the peas are cooked, strain them and put them through a sieve, keeping a few apart. Return the purée to the saucepan with a spoonful of butter, and add the béchamel and the whole peas. Give it a stir or two so that the mixture is well amalgamated.

(Continued on page 262)



See I. Doctor Advertisement on page 123



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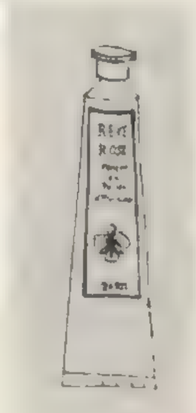
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GOOD FOOD, SPECIAL AND ITALIAN

(Continued from page 261)

Leave it to cool, and then stir in the yolks of the eggs, and lastly the beaten whites. Pour the whole mixture into a buttered baking-dish, and steam it, with a cover on the pan, for about an hour. Turn the *sformato* out on to a dish and either pour a sauce over it, or arrange round it whatever meat it is to accompany. Apart from meat, shrimps or scallops cooked in butter go nicely with the green pea *sformato;* or a mushroom sauce, or poached eggs.

This *sformato* may be made very successfully with frozen green peas.

SWEETS

Ricotta, *the ewe's milk white cheese which is so enormously used in Italian cooking, is also a great feature in sweet dishes; the Neapolitans have a beautiful-looking pastry called* sfogliatelle, *flaky pastry in the shape of a small fan or scallop shell, filled with a mixture of sweetened* ricotta *and candied fruit. Spices still play a large part in Italian confectionery, and the* ricotta *in a* torta, *or pie, is heavily flavoured with cinnamon, cloves, and nutmeg.*

Ricotta al Caffè

RICOTTA WITH COFFEE

For four people allow 8-10 ounces of *ricotta*, ¾ cup of sugar, 4 dessertspoons of freshly roasted, very finely ground coffee, and ¼ cup of rum. Put the cheese through a sieve, add the sugar, the coffee, and the rum, and stir it until it is smooth and thick. Make the cream at least 2 hours before serving so that the coffee flavour has time to develop. Keep it in a cold place. Serve it with, if possible, fresh cream and thin wafer biscuits.

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VOGUE PATTERNS

(Other views, sizes, yardages, of Patterns shown on pages 246-247)

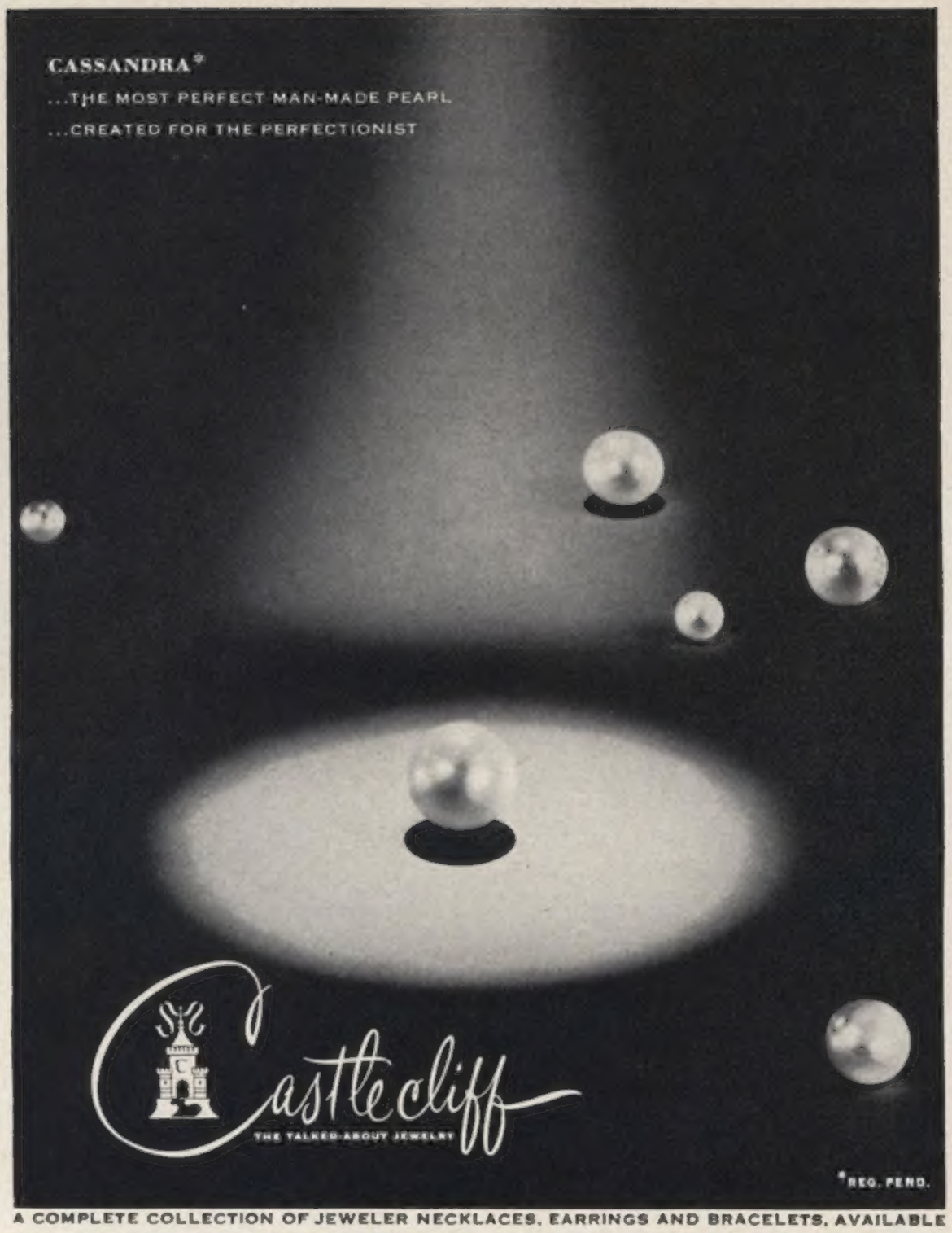


Above, left pair of sketches: Overblouse and skirt, Vogue Pattern 129, in sizes 10 to 18 (31 to 38). For size 14: 2¼ yards of 54″ fabric. $2. *Centre two sketches:* Dress with high yoke, Vogue Pattern 9581, in sizes 10 to 16 (31 to 36). Size 14 takes 2⅜ yards of 54″ fabric. 75c. *Right two sketches:* Buttoned dress, Vogue Pattern 9584, sizes 12 to 40 (32 to 42). Size 14 takes 2⅛ yards 54″ fabric. Price, 75c.



Above: Party dress with cowl neck, Vogue Pattern S-4919, in sizes 10 to 18 (31 to 38). For size 14, 6 yards of 45″ fabric, 4⅞ yards of 72″ net for lining. Slip pattern, included, is shown at right. Price, $1.50.

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